

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 11/16/2015

1b. Department/Division: Modern & Classical Languages

1c. Contact Person

Name: Rogers, Nels

Email: nelsjrogers@uky.edu

Phone: 7-4540

Responsible Faculty ID (if different from Contact)

Name: Larco, Ioana

Email: ioana.larco@uky.edu

Phone: 7-4540

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Global Dynamics

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: ITA 335

2c. Full Title: Topics in Italian Cinema: Subtitle required

2d. Transcript Title: TOP ITA CINEMA:

2e. Cross-listing:

2f. Meeting Patterns

SEMINAR: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

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

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SENATE COUNCIL

2j. Course Description for Bulletin: This course introduces students to representative directors, genres and periods of the Italian cinema with a special focus on its interaction with various world cinemas. Taught in English. May be repeated once up to 6 credits with a different subtitle.

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 25-50

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: UK Core Global Dynamics. Students interested in modern Italian culture.

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

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|ITA 335 NEW Dept Review|20141105

SIGNATURE|ACSI222|Anna C Harmon|ITA 335 NEW College Review|20141202

SIGNATURE|JMCDO2|Juliana McDonald|ITA 335 NEW UKCEC Expert Review|20151102

SIGNATURE|JMETT2|Joanie Ett-Mims|ITA 335 NEW UKCEC Review|20151103

SIGNATURE|JMETT2|Joanie Ett-Mims|ITA 335 NEW Undergrad Council Review|20151113

SIGNATURE|JEL224|Janie S Ellis|ITA 335 NEW Senate Council Review|20151116

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|ITA 335 NEW Approval Returned to Dept|20151116

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

[Browse...](#)

Upload File

	ID	Attachment
Delete	5512	Global Dynamics Course Review Form (2).doc
Delete	5757	ITA 335 syllabus-Global Dynamics.doc

First 1 Last

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e.
- Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes¹ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|-----------------------------------|--|--|---------------------------------|
| <input type="text"/> Lecture | <input type="text"/> Laboratory ¹ | <input type="text"/> Recitation | <input type="text"/> Discussion |
| <input type="text"/> Indep. Study | <input type="text"/> Clinical | <input type="text"/> Colloquium | <input type="text"/> Practicum |
| <input type="text"/> Research | <input type="text"/> Residency | <input type="text" value="3"/> Seminar | <input type="text"/> Studio |
| <input type="text"/> Other | If Other, Please explain: | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course introduces students to representative directors, genres and periods of the Italian cinema with a special focus on its interaction with various world cinemas. Taught in English. May be repeated once up to 6 credits with a different subtitle.

k. Prerequisites, if any:

none

i. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 25-50

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

UK Core Global Dynamics. Students interested in modern Italian culture.

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ⁵for ANY program? Yes No

If YES ⁵, list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable 10.a above) are attached.

⁵ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
⁶ The chair of the cross-listing department must sign off on the Signature Routing Log.

- ▣ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, requires two hours per week for a semester for one credit hour. (from SR 5.2.1)
- ▣ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- ▣ In order to change a program, a program change form must also be submitted.

Rev 8/09

**Course Review Form
Global Dynamics**

Reviewer Recommendation

Accept Revisions Needed

Course: ITA335-Topics in Italian Cinema:
Subtitle required.

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:
Week 2.

Brief Description:

In the movie "Mediterraneo", a group of Italian soldier during WWII, while stranded on a Greek island, is forced to understand and accept the culture of their reluctant hosts. Only by refusing to uphold to the national barriers and by seeking peace it is possible to overcome the violent face of diversity. The solution is to understand and accept the other. Through discussion in class and response paper, students will reflect on the issue of national diversity and war.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:
Weeks 6 (I, the other) and 11 (Things from another world).

Brief Description:

Through the screening and the discussion of movies such "Things from another world" and "I, the other", students will explore the concept of living and working in a multiethnic and multilingual world. The first movie offers a satirical look at the consequences of all the foreign (non-European) workers in the region of Veneto suddenly disappearing (after a sudden storm wishfully invoked by the protagonist). The movie focuses on the consequent problems that the protagonist - and the community he lives in - must face and on the dire economical impact the disappearance of the non-European workers brought to the region. The students will be asked to write a response paper that takes into consideration how immigrant workers inform their lives and to compare at least one situation in the movie to a situation in their own reality.

The second movie centers around the working partnership and personal friendship between 2 fishermen of different nationality, and the tensions arising between them at the news given by the radio of a war between their countries while at sea. The fishing boat then mirrors a close community and a microcosm where the play of acceptance and refusal of the other is at play. The students will have to explain in a movie review this concept of acceptance/ refusal while summarizing the plot of the movie.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Week 3 (Life is beautiful); week 7 ("Blow up"); week 8 (The right distance).

Brief Description:

In Life is beautiful the dilemma is generated by the idea of ethnic persecution and what men are willing to do to save others or to keep their dignity.

In Blow up, we bear witness to the dilemma and conflict of reality and truth vs. image and staging. How much of what we see can be considered true? How much opinion infers from our perception of reality? What consequences a perceived truth hold? Exploring the same concept on a local level, the movie The right distance narrates the creation of several perceived public opinions on a crime. The idea that the (illegal) immigrant is by default a criminal seems to be embedded in many societies; but what truth does it bear, if any? Through discussions in class, critical readings and 2 movie reviews (the first dealing with the close analysis of some scenes, in which the student has to explain how some technical features in the movie enhance the concept of perceived truth; the second how to create a leading argument that states or debunks a perceived truth).

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21st century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

Week 2 (Mediterraneo); week 8 (The right distance); week 9 (Things from another world); week 14 (His secret life).

Brief Description:

Discussion in class; final paper. Many aspects about the state of society and societal interaction in modern and contemporary Italy. In His secret life, the focus is the degree of acceptance of diversity by the Italian middle class, represented by a woman obligated to face the male lover of her late husband, together to what she believed to be an unshakable truth. In Mediterraneo we will explore the state of prejudice from a historical point of view and will compare to the present. In the right distance and Things from another world the importance of the immigrants in the economy of a country (Italy) and in the weight of communities of immigrants in the political decision making process. For each of this films the students will be asked to discuss the inherent concept; activities vary: response paper, movie review, discussion in group, presentation, quiz.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Week 2 (La vita è bella); week 9 (Things from Another World) week 10 (Lamerica); week 12 (Nuovomondo).

Brief Description:

Through class discussion, film presentations, paper and the production of their final essay, students will be asked to take into consideration how specific religious and economic aspects and trends (both in American and Italian culture) inform culture and society. In the first movie students will study a confrontation of ethnicities and how it can be integrated or it can lead to conflict so unthinkable that can only be filtered through a comic take. In the second movie, and in the comparison with an American movie called A Day Without a Mexican, we can see that the use of foreign, cheap, labor is a trend common to many localities across continents. What seems to be a regional attitude is indeed, common practice all around the world.

In the third and fourth movie, students will see 2 different takes on the American dream. In Nuovomondo the shattered illusions of immigrants arriving to Ellis Island; in Lamerica, how Italy is a proxy of the American dream for immigrants arriving to the "Bel Paese". In both, the vision of a new land of possibilities is distorted, either by criminals for personal gain or because of a wrongful perception of the same.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- o social, cultural, and institutional change;
- o civic engagement;
- o regional, national or cross-national comparisons;
- o power and resistance.

Date/location on syllabus of such evidence:

Week 2 (Life is beautiful); week 8 (The right distance); Week 9 (Things from Another World); (week 10 (Lamerica); week 14 (Big night); week 15 (His secret life).

Brief description:

Class discussions, quiz and response papers.

The first movies will allow for the exploration of civic and historic resistance against extensive forms of power; the second and fourth will explore forms of resistance against the mechanisms of bureaucracy and legislative power and forms of engagement in righting wrongs. The third movie will explore economy and society at a regional level; as well, from a different point of view, does the fifth (Big night), which interrogates how much of the original culture is left in the Italian American communities of the US North East.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:

Week 9 and 16.

Brief description:

The midterm and the final analytical paper are both worth 15%. Both assignments are in-depth essays dealing with many of the facets listed above, from interaction between different societies, to exploring a single society in different aspects. In addition, the Midterm and Final Presentations will give way to a student lead discussion on the points illustrated by the student/presenter.

The non-US focus constitutes at least 50% of the course.

Brief Description:

The majority of the movies included in the syllabus are Italian and deal with Italian society in many forms.

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

Entire semester.

Brief description:

The movie screenings will take place in the library hub. The movies will be on reserve at the library. Also, there will be weekly readings from books both on reserve or available on the shelves in the library. For both the Midterm and Final paper students will be asked to make use of scholarly articles and references (to be chosen at the student's discretion, under the guidance of the instructor) and present a bibliography of the articles/books they have read and used in the paper.

Reviewer Comments:

ITA335-Topics in the Italian Cinema: (subtitle required)

MCLLC/ITA335-Section 001

Instructor: Matteo Benassi
Office: POT 1465
Class Time: (TBD)
Office Hours: (TBD)
Telephone:
E-mail: mbe234@uky.edu
matteo.benassi@uky.edu

Course Description

This course introduces students to representative directors, genres and periods of the Italian cinema with a special focus on its interaction with various world cinemas. Taught in English. May be repeated once up to 6 credits with a different subtitle.

Pre-requisites: None

Course Overview

The purpose of this course is to explore the concept of diversity in modern and contemporary globalized society through the medium of film. Societies are becoming or have become already rapidly globalized; barriers are erected and demolished all the time and physical borders are assuming less and less weight. Filmmakers explore these changes through the medium of cinema, a medium that we can consider the fastest response unit of modern intellectuals, for that intrinsic bond between thought and the eye and the double track of vision and observation.

Our starting point will be some very recent Italian cinematography (going back to the '90s) that we shall use to study the concept of being foreign and/or different, inside a society. The exploration of global phenomena in Italy will be then used to reach a more general meaning through the comparison between Italian and American society.

The range of movies will vary in genre from comedy to drama to the thriller; the different genres and stories will parallel the construction of the plot in movies and the construction of personal opinion in matters of diversity.

Our class discussions and movie screenings will be supported and completed by readings that will help us better understand the concepts and the political and socio-historical context.

This course fulfills 3 cr. for UKCore-Global Dynamics.

Course Outcomes

Upon completing ITA335 students will be able to do the following:

- **Explain** how cultural, historical, economic, technological and intellectual forces have impacted the production of global trends and how these trends are in turn represented in the movies.
- **Demonstrate** knowledge of major issues in the globalized world, particularly in terms of major

shifts in the understanding of in the 20th and 21st century and their relationship to politics, customs and entertainment.

- **Identify** basic methods and practices of inquiry associated with film studies.
- **Analyze** representative films from contemporary Italy as both historical and aesthetic media.
- **Apply** the knowledge, theories and analytic tools developed in the course, to analyze the issues depicted in the films.
- **Compare** movies and movie theories pertaining to different traditions and cultures and different mechanisms in different societies, seeking out possible points of contact.

Materials needed:

A) Available on Canvas and/or distributed by the instructor. Students are responsible for checking daily their email and the course Canvas page! Please make sure your listed email address is the correct one!

B) All the movies studied in this class will be available to students on reserve in the Media Center (Hub) of the William T. Young Library.

Attendance Policy

Attendance in this class is mandatory.

Students have 3 unexcused absences at their disposal. After that, the final grade will be lowered by 2% for each unexcused absence.

Arriving late for no good reason 5 minutes or more for 3 times will count as 1 absence. Arriving late for no good reason 20 minutes or more will count as an absence. In the case your late arrival is justified by a real reason, such as having a class immediately before our class on the other side of campus, please inform your instructor at the beginning of the semester.

Students are responsible for all assignments and announcements made in class and for all handouts distributed in class, whether or not they were present. Please ask your classmates or your professor for any material and/or assignment you might have missed.

Missed quizzes cannot be made up, without proper documentation for the absence.

Schedule your travels or personal plans in a way to avoid missing tests. If you miss a test or exam due to an unexcused reason, this will result in a grade of zero.

Excused Absences

According to the University Senate Rules definition, section 5.2.4.2, viewable at www.uky.edu/StudentAffairs/Code/part2.htm, the following are “Excused Absences”:

❖ “Significant illness of the student” (a Tier 2 or Tier 3 document provided to the student by UHS is appropriate verification for an excused absence for illness): <http://ukhealthcare.uky.edu/uhs/student-health/attendance/>

❖ “Serious illness of a member of the student’s household or immediate family”

❖ “Death of a member of the student’s household or immediate family”

❖ “Trips for members of student organizations sponsored by an academic unit, trips for university classes, and trips for participation in intercollegiate athletic events.”

Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Policy on Excessive Number of Total Student Absences

According to SR 5.2.4.2, “if a student has excused absences in excess of one-fifth of the class contact hours for that course, a student shall have the right to petition for a ‘W,’ and the Instructor of Record may require the student to petition for a ‘W’ or take an ‘I’ in the course.”

Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other 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 the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following

website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online www.uky.edu/StudentAffairs/Code/part2.htm) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording 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 of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely 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.

Classroom Decorum

Please arrive on time and remain in the room for the entire class period. Avoid getting up and walking out of the room during class. This is disruptive, you are not able to participate when you are not in the room, and your partner will not be able to do conversation or other pair work if you are gone. If you have a distant class that makes it difficult to arrive on time, please tell me the first week and I will make note of it.

EATING during the class period is NOT allowed. **Also, your cell phone will remain off during the whole class time. Texting during class time will be penalized.**

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 (Suite 407 of the Multidisciplinary Science Building, 725 Rose Street, 0082, phone#257-2754, David T. Beach (dtbeac1@uky.edu)).

HOW YOU EARN YOUR FINAL GRADE:

Participation and Readings	20%	Participation in class is fundamental, as well as the
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		readings assigned for each movie/class. Please be ready to discuss them in class. Furthermore, on occasion students will be asked to summarize one of the readings and lead the discussion in class.
Response papers (3)	5%	A 100-word minimum to 1-page paper in which 1 aspect of the movie inherent the course is discussed, expressing a personal opinion.
Movie Reviews (3)	10%	Will be submitted on Canvas as a Word Document (Times New Roman 12, double space, 1 inch margins) <u>by class time on the assigned day (see syllabus).</u>
Presentations (2)	20%	A midterm and a final presentation, both dealing with aspects of the course explained either through the movies studied or movies not included in the syllabus.
Midterm Paper (1)	15%	Paper written in the movie review style that applies knowledge and techniques studied during the first part of the semester.
Final Paper (1)	15%	Paper written in the argumentative style that applies knowledge and techniques studied during the second part of the semester.
Quizzes (3)	15%	Testing through closed parts (multiple choice; true/ false) and open questions (brief, concise answers) the knowledge of the critical essays and the major concepts elaborated in class.

Grading scale for undergraduates:

- 90 - 100% = A
- 80 - 89% = B
- 70 - 79% = C
- 60 - 69% = D
- Below 60% = E

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/registrar/calendar>).

Movies screened:

1. *Mediterraneo*. Directed by Gabriele Salvatores, 1991. AV-D5473 → War and GD
2. *Life is beautiful (La vita è bella)*. Directed by Roberto Benigni, 1999. AV-D5477
3. *I, the other (Io, l'altro)*. Directed by Mohsen Melliti, 2007. → National identity & human values
4. *Blow up*. Directed by Michelangelo Antonioni, 1966.

5. *The Right Distance (La giusta distanza)*, by Carlo Mazzacurati, 2007. Migration and crime.
6. *Things from Another World (Cose dell'altro mondo)* by Francesco Patierno, 2011. → Work & immigration
7. *Lamerica*. By Gianni Amelio, 1994. → The mafia of immigration.
8. *Golden door (Nuovomondo)* by Emanuele Crialesi, 2006. → Italian immigration in the USA
9. *Big Night*. Directed by Campbell Scott and Stanley Tucci, 1996. → Traditions ingrained in communities of immigrants.
10. *His secret life (Le fate ignoranti)*. Ferzan Özpetek 2001. → Integration and gender issues

Essential bibliography: all articles will be posted on Canvas

(https://uk.instructure.com/accounts/88786/external_tools/150623?launch_type=global_navigation)

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- Millicent Marcus. *Mediterraneo and the minimal utopias* (pp. 76-93). In: *After Fellini: national cinema in the postmodern age*. Baltimore: Johns Hopkins University Press, 2002.
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- Dimitris Eleftheriotis. *Identity, difference, and cultural exchange: similarity, difference, and European cinema, the films: Mediterraneo, Bhaji on the beach, Underground*. In: *Popular cinemas of Europe: studies of texts, contexts and frameworks*. New York: Continuum: 2001.

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- Laura Leonardo. *La torta etiopica e il cavallo ebreo: Metaphor, mythopoeia and symbolism in "Life is beautiful"*. In: Grace Russo Bullaro. *Beyond "Life is Beautiful": comedy and tragedy in the cinema of Roberto Benigni*. Leicester: Troubador, 2005.
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- Roberta Piazza. *The discourse of identity and confrontation in Mohsen Melliti's Me, the Other.* In: *The discourse of Italian cinema and beyond: let cinema speak.* London; New York: Continuum, 2011.

Blow up.

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The Right Distance (La giusta distanza).

- Doris Pinchler. *The (migrant) other and crime: La giusta distanza by Carlo Mazzacurati as a multilayered depiction of a clichéd connection* (pp. 231-246). In: Sabine Schrader; Daniel Winkler. *The cinemas of Italian migration: European and transatlantic narratives.* Newcastle upon Tyne: Cambridge Scholars P.: 2013.

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- Grace Russo Bullaro. *From Terrone to extracomunitario: a snapshot of Italian society in a globalized world* (xiv-xliv). In: Grace Bullaro. *From terrone to extracomunitario: new manifestations of racism in contemporary Italian cinema: shifting demographics and changing images in a multi-cultural globalized society.* Leicester: Troubadour Pub., 2010.

Lamerica.

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- Veronica Pravadelli. *Identity, masculinity, and postcolonial scenarios in Gianni Amelio's Lamerica.* (pp. 31-40). In: Sabine Schrader; Daniel Winkler. *The cinemas of Italian migration: European and transatlantic narratives.* Newcastle upon Tyne: Cambridge Scholars P.: 2013.

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- Pauline Small. *Crossing continents in the cinema of Emanuele Crialesi.* In: *Italian film directors in the new millennium.* Edited by William Hope. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010.

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Big Night.

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- Jerre Mangione; Ben Morreale. *La storia: Five Centuries of the Italian American Experience*. New York, NY: Harper Collins, 2002.

His secret life (Le fate ignoranti).

- Silvia Marchetti. *From extracomunitario to terrone: towards a discovery of Italy's foreignness in Ferzan Özpetek's Le fate ignoranti*. In: Grace Bullaro. *From terrone to extracomunitario: new manifestations of racism in contemporary Italian cinema: shifting demographics and changing images in a multi-cultural globalized society*. Leicester: Troubadour Pub., 2010.

Syllabus

(dates in the syllabus will be applied to adhere to the actual semester in which the course will be taught)

	<i>In class</i>	<i>Assignments</i> (after class)
Week 1	Course intro; Syllabus outline <ul style="list-style-type: none"> - The importance of culture and diversity. - How to "(close) read a movie" – Glossary and basic techniques to understand the language of movies. - Why we like telling stories: plot and characters function in the plot. - Archetypes and global genres transcend nationality. 	Watch: <i>Mediterraneo</i> . Read: Marcus; Paris; Eleftheriotis. Write: Response paper #1*
<i>Jan., Martin Luther King Birthday - Academic Holiday</i>		
Week 2 Mediterraneo	<ul style="list-style-type: none"> - When cultures clash: <i>Mediterraneo</i> and Global Dynamics in times of war. - War as a cinematic and televised event. - The impossible utopia. - The myth of "italiani brava gente" and "mia faza, mia raza" (one face, one race). 	Turn in: Response paper #1 Read: Marcus; Paris; Eleftheriotis. Watch: <i>Life is beautiful</i> Write: Response paper #2- part A*.

Week 3 Life is beautiful	<ul style="list-style-type: none"> - The Global Dynamics of (the 2nd World) War: deportation of the diverse. - When prejudice and ideology take a horrible turn: representation of the holocaust in Benigni's <i>Life is beautiful</i>. 	Turn in: Response paper #2- part A. Read: Celli; Bar-on. Write: Response paper #2- part B*.
Week 4 Life is beautiful	<ul style="list-style-type: none"> - Can we laugh of an unspeakable horror? Reasons for a comedy on the holocaust. - The precedent of Jerry Lewis' <i>The day the clown cried</i> (https://en.wikipedia.org/wiki/The_Day_the_Clown_Cried). 	Read: Leonardo; Gilman. Write: Response paper#3*.
Week 5 Preparation to Midterm	Quiz #1 How to write a movie review. <ul style="list-style-type: none"> - Technical aspects of the movie review. - The plot 1: salient moments of a movie. - The plot 2: how to summarize it from a Global Dynamics standpoint. - Impressions and notes: why I like/dislike this movie. - The analysis: going back searching for proof: the critical choice of your 	Read: How to write a movie review (hand out) Write: Movie review# 1 (plot)*. Watch: <i>I, the other</i> .

	<p>impressions.</p> <ul style="list-style-type: none"> - The (working) title - Rubric for Midterm Presentation: what to do and how. 	
<p>Week 6 I, the other</p>	<ul style="list-style-type: none"> - Movie review: The (working) title - Movie review: The analysis. - <i>I, the other (Io, l'altro)</i> - What is national identity? - The blurred line between patriotism and fanaticism. - Indigenous & immigrant: the 2 faces of the same human story. 	<p>Read: Pastorino, Piazza.</p> <p>Write: Movie review #2 (analysis + working title) *.</p> <p>Watch: <i>Blow up</i>.</p>
<p>Week 7 Blow up</p>	<ul style="list-style-type: none"> - Movie review: going back to writing the intro. - Movie review: moving forward to writing the conclusion. - <i>Blow up</i>: questioning reality. - The reality of movie and the reality of life. - Investigating reality. - Reality and media. - The camera, the eye and the opinion. 	<p>Read: Chatman; Torlasco.</p> <p>Write: Movie review #3.*</p> <p>Watch: <i>The right distance</i></p>

<p>Week 8 The right distance</p>	<ul style="list-style-type: none"> - Crime and prejudice in <i>The right distance</i>. - Are immigrants criminals by default? - The actions of the single and of the many. - Real men do lie. <p>Quiz #2</p>	<p>Read: Pinchler.</p>
<p>Week 9 Midterm week</p> <p>Things from Another World</p>	<p>Midterm presentations</p> <ul style="list-style-type: none"> - <i>Things from Another World (Cose dell'altro mondo)</i>. - Work & immigration: a symbiotic relationship. - “The immigrants are stealing our jobs” theory. - <i>A day without a Mexican</i>. - The subtle importance of globalized economy in movies. 	<p>MIDTERM Paper Due (Movie review)*.</p> <p>Read: Bullaro</p> <p>Watch: <i>Lamerica</i></p>
<p>Week 10 Lamerica</p>	<ul style="list-style-type: none"> - The mafia of immigration in <i>Lamerica</i>. - Italy as the Promised Land: the American dream Italian style. - The road trip and the trip on the road. 	<p>Read: O'Healy; Pravadelli.</p>
<p>Week 11</p>	<p>Monday through Saturday - Spring Vacation - Academic Holidays</p>	
<p>Week 12 Preparation for Final</p>	<ul style="list-style-type: none"> - Rubric for Final Presentation: what to do and how. - Rubric for Final Paper: how to write a paper in the “persuasive style”. 	<p>Watch: <i>Golden door (Nuovomondo)</i>.</p> <p>Read: Handout.</p> <p>Write: Thesis and Antithesis for an argumentative paper</p>

Week 13 Golden door	<ul style="list-style-type: none"> - Toward the Promised Land: immigration in the USA in <i>Golden door (Nuovomondo)</i> - Old world vs. new world. - Strangers in a strange land: visions of America through the eyes of the immigrants. - “of almost negro race”: prejudices against Italian immigrants in the early 20th century. 	<p>Read: Small; Tamburri.</p> <p>Watch: <i>Big Night</i>.</p> <p>Write: Bullet point proofs of thesis and antithesis for an argumentative paper</p>
Week 14 Big Night	<ul style="list-style-type: none"> - Retention of traditions in Italian American communities: <i>Big Night</i>. - The language of food. - The myth of the “old country”. - The myth of “italiani brava gente” compared to the myth of the Italian American as “almost a negro race”. 	<p>Read: Coyle.</p> <p>Watch: <i>His secret life (Le fate ignoranti)</i>.</p>
Week 15 His secret life	<p>Quiz # 3</p> <ul style="list-style-type: none"> - Foreign in your own society: gender discrimination in <i>His secret life (Le fate ignoranti)</i>. - Integration and gender issues. - Is life a colorful rainbow? 	<p>Movie review #4</p> <p>Read: Marchetti.</p>
Week 16 Final projects	Final presentations	Final papers must be turned in not later than (TBA) on Canvas.

This course calendar is tentative and subject to change. Any change will be announced in advance.

Sample of written assignments

***Response paper #1:** Write a 1-page response in which you stress the differences between the Italian soldiers and the denizens of the island according to your impressions.

***Response paper #2 part A:** Write a 1-page response in which you stress the differences between the Italian citizens and the German soldiers. Keep in mind the following questions: what moral compromise both parties must make to play their part to the end? What moral compass can we attribute to both parties?

***Response paper #2 part B:** Write a 1-page response in which you analyze the use of the comedic overtones in the movie. Explain if you find the comedic take appropriate and why or why not.

***Response paper #3:** Write a 1-page response in which you stress what are the cultural reasons for the broken relationship between the 2 friends according to your impressions.

***Movie review #1:** Write the **plot** (250 words) of a selected movie keeping in consideration one of more points inherent to the course (diversity; racism; exclusion; integration; crime; etc.)

***Movie review #2 (analysis + working title):** Write the analysis part (300 words) and the working title for a movie review on either *Blow up* or *The right distance*; in your analysis keep in mind the following questions: what technical features enhance the concept of a misleading truth? Which techniques does the director use to put the idea of opinion in play (recurring music; a particular type of shot; etc.)?

Movie review #3: Add an **introduction** (150 words) and a **conclusion** (150 words) to the plot and analysis parts already written.

Movie review #4: Write a movie review of a movie according to the model studied. In the movie review you must touch upon one or more facets of the concepts of diversity and globalization to explain how they work inside the film and how they inform some of the technical decisions of the filmmaker.

Midterm presentation: In a 10 slides/ 7 minute presentation, illustrate how the reality of one global trend can be misleading. Use the movies studied as a reference.

Midterm movie review: Write a 3-4 pages movie review that illustrates one or more of the points of the course (global economy; reasons of war; race diversity; etc.) from a cinematic point of view. How do the techniques and choices of the filmmaker bring the point across? Which techniques enhance a certain point? Where the director fails to do so?

Final presentation: In a 15 slide/10 minute PPT. presentation, illustrate how the filmmaker tackles the major thesis in the movie and how it can be connected to your own culture/society or experience of the world. Be prepared to ask questions to and receive questions from the audience about the film and the problem it portrays.

Final Paper: Apply the following chart to a 5-7 page final (argumentative) essay. Using the movies studied during the semester and your research bibliography as a reference, discuss the global implications of different form of discrimination and their impact either on society or the economy.

Directions	Application of directions
<ul style="list-style-type: none"> - Context - Exigence - Thesis statement (2-3 paragraphs/ half page)	
<ul style="list-style-type: none"> - Proof 1 - Proof 2 - Proof 3 - Warrant/ quotations - Evidential support (a series of proves that sustain your thesis statement) 2 pages	
<ul style="list-style-type: none"> - Antithesis/ conflicting opinions (expresses positions differing from your own) 1-3 paragraphs, depending on the number of conflicting opinions.	
<ul style="list-style-type: none"> - Proof for conflicting opinion 1 - Proof for conflicting opinion 2 - Etc. - Evidential support (exposing different opinions with the purpose of discrediting them)	
<ul style="list-style-type: none"> - Conclusion - synthesize the information - Restate why the topic is important - review the main points - reiterate your thesis statement , in light of provided evidence - Give solution of a problem or dilemma 	