

COURSE OUTLINE

FILM-205
Italian Film
3 Semester Hours

HOWARD COMMUNITY COLLEGE

Description

This course is an interdisciplinary study of contemporary Italian society and culture through the medium of film. The aim of the course is to show the interconnection between artistic expression and the historical, social and cultural realities of Italy from 1945 to the present. Special emphasis on the movement of Italian neorealism and post-neorealism with reference to some major Italian writers (Verga, Pirandello, Moravia, C. Levi, etc.) and their influential works. Also listed as ITAL-205. (3 hours weekly)

Overall Course Objectives

Upon successful completion of this course, the student will:

1. Develop a general knowledge of Italian history and culture from 1900 to the present.
2. Identify running themes in Italian movies.
3. Discuss the “auteur theory” of cinema, especially as it relates to Italian directors.
4. Demonstrate an understanding of the connection between history, culture, and cinema.
5. Distinguish different cinematic styles and genres based on the cultural models created through history from 1900 to the present.
6. Discuss the styles of the most important and influential directors in Italian cinema setting cinema (Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini, Bertolucci, Scola, Rosi, etc.).
7. Evaluate films and literary works from this area and place them in their cultural setting (Fascist cinema, neorealism in literature and film, post-neorealism, comedy Italian style, etc.)
8. Discuss cultural mores, family life, religion, art, literature as depicted in Italian film.

Major Topics

- I. Introduction: Society, Literature and the Cinema
 - Bellissimo. Images of the Italian Cinema. A History of the Italian Cinema by Gianfranco Mingozzi.
- II. Neorealism and the War
 - Roberto Rossellini: Rome Open City (1945)
 - Vittorio De Sica: Bicycle Thieves (1948)
 - Luchino Visconti: The Earth Trembles (1948)

- III. The Crisis of Neorealism
 - Vittorio De Sica: Umberto D (1952)

- IV. Post-Neorealism and the Economic Recovery
 - Federico Fellini: I Vitelloni (1953)
 - Federico Fellini: La Strada (1954)
 - Michelangelo Antonioni: Eclisse (1962)
 - Michelangelo Antonioni: Red Desert (1964)

- V. Cinema, Politics and Ideology
 - Bernardo Bertolucci: The Conformist (1970)
 - Lina Wertmuller: Love and Anarchy (1972)
 - Franco Brusati: Bread and Chocolate (1973)
 - Lina Wertmuller: Swept Away (1974)

- a. Conclusion: A Critical Perspective on Neorealism
 - Ettore Scola: We All Loved Each Other So Much (1974)

Course Requirements

Grading/exams: Grading procedures will be determined by the individual faculty member, but may include a researched essay, oral presentation, and regular exams.

Other Course Information

This course is an Arts and Sciences, Fine Arts and Humanities Elective.

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