



## CAPA FLORENCE PROGRAM

### FLOR FILM 3316

## Contemporary Italian Cinema: Contemporary Italy on the Screen

### Course Description

The objective of this course is to give students the opportunity to better understand contemporary Italian society through the image that some of the most valuable Italian filmmakers of the youngest generation have given of cultural, political and working environment they live in. Through a multidisciplinary approach, this course will explore how contemporary Italian cinema has followed, mirrored, and sometimes even anticipated cultural and social transformations in Italian society. 20 Italian films released between the late '90 to the present will be examined from the point of view of 20<sup>th</sup> century Italian social, political, and cultural history in order to understand the various social and ethical concerns exemplified by the movies. The films are grouped into the following thematic clusters:

1. Social Changes and contemporary Issues: an examination of how the Italian society has changed in the last few years in all its most important facets.
2. Diversity, immigration and integration: the deepest changes in immigration in the last 30 years in Italy from the Eastern waves in the late '80' to the desperate sea journeys from the southern third world of nowadays, and the *dream* of integration in a society unprepared to multiculturalism. But also, *diversity* in all its facets in a society substantially unprepared to the radical changes lately imposed by the unexpected and massive appearance of new social agents on the stage.
3. Organized crime and civil society: the stereotyped and out-of-time idea of organized crime as shown in the past Italian film production and its actual penetration at every social and geographical level.
4. Work Scene and Workplace: varying employment conditions, recent recession and widely spread unemployment, continuing gap between earnings, unbalanced conditions of women in all job sectors, and changed work scenarios have shaped the Italian work scene in a very peculiar way that contemporary Italian cinema has promptly reflected in its production.

### Course Objectives

- ✔ To introduce Italian contemporary culture through the medium of film
- ✔ To provide an overview of the history of contemporary Italian cinema through the screening of a series of important Italian films
- ✔ To become familiar with the interpretation by different contemporary Italian directors of today's Italy
- ✔ To consider the films in relation to the social and ethical concerns exemplified by the movies
- ✔ To broaden this understanding with selected cultural, and cinematic readings
- ✔ To write critically about the films screened by describing and analyzing them and the assigned readings in clearly focused short essays and a final paper.

## Learning outcomes

### Capa Students Learning & Developmental Outcomes (SLDOs)

1. Globalization. Students are able to recognize, describe, and interpret examples of the impact of the globalization in the urban environment.
2. Urban Environment. Students are able to explore and analyse the spaces they inhabit and reflect on differences and similarities between their home and host environments.
3. Social Dynamics. Students are able to understand concepts of and the implications of the realities of power, privilege, and inequality in urban environments.
4. Diversity. Students are able to describe, interpret, and respect the differences and similarities within their student community and between their home country and the host country.
5. Personal and Professional Development: CAPA students will gain insight into their personal and professional development that occurred during their CAPA learning abroad experience, with emphasis on the skills they acquired that will be of particular interest to future employers and graduate school admissions officers. The development of skills relative to personal and professional development and career preparedness include for this class the following ones:
  - 🔗 Networking: The ability to intentionally and purposefully connect and interact with others in order to develop professional and social relationships;
  - 🔗 Communications: The ability to receive, interpret, and articulate information and ideas effectively;
  - 🔗 Remote Collaboration: The ability to utilize IT resources to connect virtually with others and achieve collective goals and objectives;
  - 🔗 Global Perspective: The skills required to live and work in an interdependent world through forming an understanding of connections between one's own life and those of people across the globe;
  - 🔗 Cultural Awareness: The understanding of oneself, others and the ability to embrace and appreciate diverse and complex perspectives, values, and beliefs;
  - 🔗 Organization, Time Management and Prioritization Skills: The ability to achieve identified outcomes by using time, energy and resources in an effective and productive manner;
  - 🔗 Problem Solving: The ability to find solutions to difficult or complex issues and to manage moments of uncertainty or ambiguity;
  - 🔗 Adaptability: The ability to adjust oneself readily to different conditions and environments;
  - 🔗 Goal Setting: The ability to identify, form and implement actions that will achieve predetermined aims and objectives;

### Student Learning Outcomes specific to the course

At the end of the course, students should be able to:

- a. analyze films, showing awareness of their relation to the generic context in which they were produced
- b. apply and evaluate critical approaches to the material under analysis
- c. argue about different cinematic and cultural aspects of a film, supporting the argument with evidence from the text and, where appropriate, with opinions from secondary literature
- d. apply critical skills in their analysis of film texts and place Italian contemporary cinema within its cultural context

On top of these learning outcomes directly related to the course subject, through the films watched and discussed in class, and the presentations given on films watched in groups at home, students are expected to:

- e. engage with some of the main issues currently existing in Italian contemporary society.

At this regard one of the key *foci* of the course will be the perception of:

- f. diversity
- g. social dynamics

in different aspects and at different levels of everyday life as depicted in the vast majority of films watched. Students will be asked to reflect on racism and intolerance, homophobia and sexual diversity in Italian society as well as on social policies and economic realities and their impact on individuals and families

### Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

## Methodology

Depending on the unpredictable circumstances related to the evolution of the pandemic on a weekly (if not almost daily) basis, the course may have different types of delivery:

1. **Fully in person:** All classes will consist of two-hour class contacts per week in which lectures, class discussions, students' presentations will alternate. Every short lecture will serve to introduce the films taken in consideration for every thematic cluster and to place them in their historical, social and cultural context. Lectures will be followed by a class discussion on the films watched at home in which students will have to mandatorily participate in an active and proactive way. In the group presentations all the issues arising from the films for consideration will be investigated and discussed. Faculty will divide class in groups (depending on enrollment rate) in order to encourage students to work and even possibly watch films in groups. Each of the group will be analyzing – in front of their peers – a film dealing with one of the many issues touched upon in one of the four thematic clusters mentioned above.
2. **Blended format with recorded hybrid teaching:** This approach will be adopted in the case that all students be not present in the class but part in their apartments in the city and even part in their homes in the US; or all of them in the US; in this case – that could happen also with students in the country but stuck in their apartments due to health reasons – faculty will record his lectures and then assign activities to students as a complement to what covered in the lectures; live interactions between faculty and students will be likely to happen in individual/mini groups meetings only to review topics covered in the recorded lectures.
3. **Fully from remote** This approach will be adopted in the case that all of the students not be physically attending classes in the classroom: they will have to watch recorded lectures and complete assignments on their own.

## Course Prerequisites

None.

## Statement of Technology

- A. The use of the following applications or platforms will (and may) be required for this course:
  - o Canvas, Zoom app within Canvas, VLC free source video player, Google Docs, Google Slides
  - o It is recommended for students to use a desktop or laptop computer less than six years old with at least 4GB of RAM, and to use the most recent version of Chrome or Firefox with JavaScript enabled. Internet connections should be at least 512kbps.
  - o Contact the Florence CAPA staff regarding any concerns you have about your ability to secure reliable internet access or about any other academic technology needs.
- B. A 1 pen drive with at least 16GB storage space for the films that students will have to watch on their own.
- C. Whenever virtual class sessions occur, all participants are expected to activate their webcam and be sure that their face is fully visible in order to facilitate effective communication and encourage community. Any exemptions from this policy will be considered on a case by case basis. Students who wish to be considered for exemption from this policy must request this to their instructor in advance, stating their reason. Alternatively, if you prefer not to be viewable on video, you may contact the CAPA Florence Academic to express your needs and discuss them.

## Field Component(s)

Due to the unpredictable circumstances related to the evolution of the pandemic, at the moment it is not possible to predict whether cinemas in Florence will keep being opened and accessible through vaccine certification in the next few months. Should this be the case, the traditional out-of-class activity included in this course (a *cinema night* with the screening in a Florence actual theatre of an Italian film just released in cinema) will be confirmed. In case that cinemas should not be open, this activity will be replaced by another one which faculty will discuss with his students directly in the classroom.

The field component for this course is a *Cinema Night*:

- 👤 Faculty will accompany students to a Florence theatre to watch a newly released Italian film with no subtitles in English.
- 👤 Date of this *Cinema Night* will be decided during the course of term as soon as theatres programming with new titles coming out will be available.

## Required materials

### Films to watch at home

Students will have to mandatorily watch on their own ALL the following films:

- 👤 9 films for in-class discussion
- 👤 1 film to be watched in class for the Mid Term Exam
- 👤 8 films presented in class by the groups created by faculty

- ☛ 1 film that will be watched either with the occasion of our *out-of-class* activity to a Florence cinema or in replacement of such outing should theaters be closed due to health reasons

## Films to watch for this class:

- ☛ These will be the films students will have to watch on their own for class discussion:

Week	Due date	Film Title	Year
2		<i>Perfetti sconosciuti</i>	2016
3		<i>Il capitale umano</i>	2014
4		<i>Croce e delizia</i>	2019
5		<i>Io e lei</i>	2016
8		<i>La Mafia uccide solo d'estate</i>	2013
9		<i>Anime nere</i>	2014
10		<i>Noi e la Giulia</i>	2015
11		<i>Smetto quando voglio</i>	2014
12		<i>Quo vado?</i>	2016

- ☛ These will be, on the contrary, the films students will have to watch for the in-class group presentations:

#Group	Week	Due date	Film Title	Year
1	3		<i>Una famiglia perfetta</i>	2012
2	4		<i>Mine vaganti</i>	2010
3	5		<i>Fuocoammare</i>	2016
4	5		<i>Terraferma</i>	2013
5	8		<i>Il vizio della speranza</i>	2018
6	9		<i>Una vita tranquilla</i>	2010
7	10		<i>C'è chi dice NO</i>	2011
8	11		<i>Nome di donna</i>	2018

## Assignments

Students are expected to actively participate in class discussion about the films watched on their own and those presented in class by groups. Each student is expected to:

- ☛ Give one presentation in groups (size depending on enrollment) or individual about films watched at home. Presentations MUST:
  - be mandatorily in Office PowerPoint format or similar open-source software
  - be emailed to faculty at least ONE HOUR before due time
- ☛ Write one film review that must be about either the movie we will be watching during our *Cinema Night* in a Florence theater or about the movie that you will have to watch on your own should theaters be closed due to health reasons. The Film Review MUST:
  - be mandatorily written in Office Word format or similar open source software
  - be emailed to faculty by the end of Week 13 and NOT uploaded to Canvas
- ☛ Watch ALL the previously mentioned films

## Mid Term & Final Exams

The mid-term exam (in Week 6) consists of two parts:

- Screening of a film strictly related to one of the thematic clusters covered in class up to that point (2 hours approximately)
- Writing of a film analysis of the movie watched in class

The final exam (in Week 13) consists of two parts:

- Questions with short open answers related to all the films watched for in-class discussion
- Questions with multiple choice answers on all the films presented in class

## Final Grade Breakdown

TASK	PERCENTAGE	STUDENT LEARNING OUTCOMES (SLOs)
Group discussion/class participation	10%	All
Mid-term exam	30%	All
One group presentation in class on Italian films	10%	All
Film review	10%	All
Final Exam:	40%	All

## Grading

Grading Rubric:

Letter grade	Score or percentage	Description
A	93-100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90-92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87-89	Achievement that is significantly above the level necessary to meet course requirements.
B	83-86	Achievement that is significantly above the level necessary to meet course requirements.
B-	80-82	Achievement that meets the course requirements in every respect.
C+	77-79	Achievement that meets the course requirements in every respect.
C	73-76	Achievement that meets the course requirements in every respect.
C-	70-72	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	67-69	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D	60-66	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
F	0-59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Class participation will be assessed according to the following guidelines:

Grade	Discussion	Reading
A range	Excellent: consistent contributor; offers original analysis and comments; always has ideas on topics of the readings and relationship with internship; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
B+	Very Good: frequent, willing, and able contributor; generally offers thoughtful comments based on the readings and internship experience.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.
B / B-	Satisfactory: frequent contributor; basic grasp of key concepts, but little original insight; comments/questions are of a general nature and do not relate to the internship often.	Displays familiarity with some readings and related concepts but tends not to analyze them.
C range	Poor: sporadic contributor; comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways and makes little or no connection with the internship.	Displays familiarity with few readings; rarely demonstrates analytical thought.

<b>Grade</b>	<b>Discussion</b>	<b>Reading</b>
D / F	Very Poor: rarely speaks or illustrates a lack of active listening and does not contribute to group discussion; merely quotes text or repeats own comments or those of others with no connections made to the internship.	Little to no apparent familiarity with assigned material or application to relevant experience.

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# Weekly Breakdown of Contents

## In-person format

### Students attending sync classes at the CAPA center

		WEEK 1
Lesson 1		
In-class activity	<ol style="list-style-type: none"> <li>1. Course presentation</li> <li>2. Course requirements and course expectations</li> <li>3. Where do we find the films to watch?</li> <li>4. Groups for Presentations: <i>who</i> will be doing <i>what</i> and <i>when</i></li> </ol>	
Lecture	<i>How to «read» a film</i>	
Assignment	Film to watch at home for next week: <i>Perfetti sconosciuti</i> , by Paolo Genovese (2016)	

		WEEK 2
Lesson 2		
In-class activity	<ol style="list-style-type: none"> <li>1. In-class discussion: <i>Perfetti sconosciuti</i>, by Paolo Genovese (2016)</li> <li>2. Application of the theory to practice: in-class group analysis of the film <i>Perfetti sconosciuti</i></li> </ol>	
Assignment	Film to watch at home for next week: <i>Il capitale umano</i> , by Paolo Virzì (2014)	

		WEEK 3
Lesson 3		
Lecture	<i>Main social issues in contemporary Italy and their reflections in Italian Cinema</i>	
In-class activity	<ol style="list-style-type: none"> <li>1. In-class discussion: <i>Il capitale umano</i>, by Paolo Virzì (2014)</li> <li>2. <b>Presentations:</b> <ul style="list-style-type: none"> <li>➤ <b>Group #1: <i>Una famiglia perfetta</i> by Paolo Genovese (2012)</b></li> </ul> </li> </ol>	
Assignment	Film to watch at home for next week: <i>Croce e delizia</i> , by Simone Godano (2019)	

		WEEK 4
Lesson 4		
Lecture	<i>Introduction to the thematic cluster «Diversity, Immigration and integration»</i>	
In-class activity	<ol style="list-style-type: none"> <li>1. In-class discussion: <i>Croce e delizia</i>, by Simone Godano (2019)</li> <li>2. <b>Presentations:</b> <ul style="list-style-type: none"> <li>➤ <b>Group #2: <i>Mine vaganti</i>, by Ferzan Özpetek (2010)</b></li> </ul> </li> </ol>	
Assignment	Film to watch at home for next week: <i>Io e lei</i> , by Maria Sole Tognazzi (2016)	

		WEEK 5
Lesson 5		
In-class activity	<ol style="list-style-type: none"> <li>1. In-class discussion: <i>Io e lei</i>, by Maria Sole Tognazzi (2016)</li> <li>2. <b>Presentations:</b> <ul style="list-style-type: none"> <li>➤ <b>Group #3: <i>Fuocoammare</i>, by Gianfranco Rosi (2016)</b></li> <li>➤ <b>Group #4: <i>Terraferma</i>, by Emanuele Crialesi (2011)</b></li> </ul> </li> </ol>	
Assignment	Film to watch at home for week 8: <i>La Mafia uccide solo d'estate</i> , by PIF (2013)	

	WEEK 6
Lesson 6	
In-class activity	<p>Mid Term Exam</p> <p>A. <u>Screening of a film</u> strictly related to the thematic cluster of «Diversity, Immigration and integration» (2 hours approximately)</p> <p>B. <u>Writing of a film analysis</u></p>

WEEK 7	
BREAK – NO CLASS	

	WEEK 8
Lesson 7	
Lecture	<i>Introduction to the thematic cluster «Organized crime and civil society»</i>
In-class activity	<p>1. In-class discussion: <i>La Mafia uccide solo d'estate</i>, by PIF (2013)</p> <p>2. <b>Presentations:</b></p> <p style="padding-left: 20px;">➤ <i>Group #5: Il vizio della speranza</i>, by Edoardo De Angelis (2018)</p>
Assignment	Film to watch at home for week 8: <i>Anime nere</i> , by Francesco Munzi (2014)

	WEEK 9
Lesson 7	
In-class activity	<p>1. In-class discussion: <i>Anime nere</i>, by Francesco Munzi (2014)</p> <p>2. <b>Presentations:</b></p> <p style="padding-left: 20px;">➤ <i>Group #6: Una vita tranquilla</i>, by Claudio Cupellini (2010)</p>
Assignment	Film to watch at home for next week: <i>Noi e la Giulia</i> , by Edoardo Leo (2015)

	WEEK 10
Lesson 8	
Lecture	<i>Introduction to the thematic cluster «Issues and challenges in the Italian work scene»</i>
In-class activity	<p>1. In-class discussion: <i>Noi e la Giulia</i>, by Edoardo Leo (2015)</p> <p>2. <b>Presentations:</b></p> <p style="padding-left: 20px;">➤ <i>Group#7: C'è chi dice NO</i>, by Giambattista Avellino (2011)</p>
Assignment	Film to watch at home for next week: <i>Smetto quando voglio</i> , by Sydney Sibilia (2014)

	WEEK 11
Lesson 9	
In-class activity	<p>1. In-class discussion: <i>Smetto quando voglio</i>, by Sydney Sibilia (2014)</p> <p>2. <b>Presentations:</b></p> <p style="padding-left: 20px;">➤ <i>Group#8: Nome di donna</i>, by Marco Tullio Giordana (2018)</p>
Assignment	Film to watch at home for next week: <i>Quo vado?</i> , by Gennaro Nunziante (2016)

	WEEK 12
Lesson 10	
In-class activity	<p>1. In-class discussion: <i>Quo vado?</i>, by Gennaro Nunziante (2016)</p> <p>2. General wrap-up:</p> <p style="padding-left: 20px;">👉 <i>What did I learn in this course?</i></p>



	🔗 <i>Do I have a different perspective of Italian society having watched all the films included in the course?</i>
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	WEEK 13
Lesson 11	
In-class activity	General review in preparation of Final Exam
IMPORTANT NOTE	

	WEEK 14
Lesson 12	
In-class activity	<p>FINAL EXAM:</p> <ol style="list-style-type: none"> <li>1. <u>Questions with short open answers</u> on topics covered in class and related to all the films watched in class</li> <li>2. <u>Questions with multiple choice answers</u> on all the films presented in class</li> </ol>

# Attendance, Participation & Student Responsibilities

## In-country classes

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. The first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program. If a student arrives late for a scheduled class, it is the student's responsibility to notify the instructor to ensure that they are added to the class register for the session.

**Excused Absences:** Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director and the Academic Coordinator ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class. In addition to contacting the Academic Director and the Academic Coordinator, it is the responsibility of the student to contact his/her instructor and make up any missed assignments. In addition to contacting [excused.absence@capa.org](mailto:excused.absence@capa.org), it is the responsibility of the student to contact their instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate in all classes and to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assigned reading BEFORE the class and arrive at the session on time. Participation is a vital part of students' grade: students are expected to participate in class and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others will not be tolerated.

**Academic Accommodations:** Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the Director of Academic Affairs privately to discuss their specific needs. Students requesting accommodations must have their home institution's Disabilities Services or an appropriate licensed professional or healthcare provider submit official documentation directly to CAPA in a timely manner outlining their specific needs. If the documentation is submitted by a provider other than the home institution's Disabilities Services, it must be someone familiar with the history and functional limitations of the student's disability (not a relative or family member of the student). Any required accommodations will be approved by CAPA's Vice President for Academic Affairs, in consultation with relevant Academic Directors, before being relayed to faculty. Any student who requires an accommodation based on official documentation should also discuss their needs directly with their instructor.

**Academic Integrity:** A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in their scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program. Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving a "0" for any assignments in which they have duplicated their own work. All substantial writing assignments will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

**Sexual Misconduct, Required Reporting, and Title IX:** CAPA: The Global Education Network is committed to encouraging a safe and healthy environment at our CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination. CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

**Use of Electronic Equipment in Class:** All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless students have express permission from the faculty, or they have been instructed to do so. If students require an accommodation to use any type of electronic equipment, they must inform the Director of Academic Affairs at the beginning of term.

Use of Electronic Translators: In language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a "0" (F) grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of "0" (F) will be given for the assessment.

Behavior during Examinations: During examinations, students must do their own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, and students may not access online resources of any kind, compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam and may lead to failure of the course and disciplinary action.