

University of Western Ontario  
Department of Modern Languages and Literatures & Department of Film Studies

**CLC 3301G-ITA 3301G-Film 3315G - Studies in Italian Cinema: Popular Genres  
Winter 2008**

Screenings: Tu 6.30-9.30 pm, 3M 3250  
Lectures: Th 1.30-4.30 pm, 3M 3305

**Professor Yuri M. Sangalli, University College 358**  
**office hours: by appointment**  
**☎: 661-2111 ext. 86039**  
**✉: WebCT-OWL System (login: <http://webct.uwo.ca/>)**  
**Please use WebCT for all course correspondence**

**Course outline and aims:**

This course will provide an introduction to the most successful and exported genres of Postwar Italian Cinema, such as the *Commedia all'italiana*, the Italian Western, the *Poliziesco*, the *Giallo* and the Horror Film. The wide international appeal of Italy's popular cinema in the 1960s and 1970s derives from the stylized, exaggerated, cutting, often humorous renditions of a world regularly portrayed as ruthless and vengeful by filmmakers working within different genres. The course will examine: the key concerns, the ideological implications, and the cultural anxieties expressed by each genre; the strong influence and relation with earlier vehicles for expression of the collective imagination (fantastic literature, domestic comic books, the *commedia dell'arte* theatre tradition, etc.); genre history and development; the breakdown of conventional narrative and the self-reflexive direction taken within several genres in the 1970s. Boundaries between genres, sub-genres, hybrid genres, and the legacy of specific films within and beyond national borders will receive attention. A conceptual framework will be drawn from theories of narrative structure and generic conventions (genre theory), and from recent Italian social history. The concepts learned will be applied when analyzing the narrative organization and the conventions of style of the films screened. "Popular genres" aims:

- *To analyze genre-films in terms of theories of narrative structure and generic conventions*
- *To identify and explore the key organizing principles of Italian popular genres and their relation to the broader social, historical, and cultural contexts in which they are produced*
- *To consider connections between Italian genres and popular genres in film industries around the world (e.g., Hollywood, Japan, Hong Kong, etc.)*
- *To understand the relationship between text, inter-text and context*
- *To generate enthusiasm for a deeper understanding of other societies and cultures and offer a wider consideration of the study of genres through the lens of Cinecittà (the Italian film industry)*
- *To introduce students to the different concepts of what constitutes genre studies by broadening their understanding of the genesis and evolution of film-genres, and by enriching their appreciation of the problems and issues in identifying genres*

## Learning Outcomes:

On successful completion of this course students will be able to do the following:

- *Gain familiarity with the significant films of individual genres and be conversant about their critical and audience reception in national and international contexts*
- *Show an ability to read and evaluate key genre-films through skills of textual analysis and in terms of generic conventions*
- *Exhibit a broad knowledge of significant cultural, social and political issues and an understanding of individual genres in relation to the changing national / global contexts of their production*
- *Analyze and describe the internal organization of Italian popular genres not simply with regard to a list of independent properties, but as a process of evolving, interrelated features*
- *Be prepared to participate in class discussions (both individually and by engaging constructively in group work) with a growing degree of familiarity, competence and sophistication*
- *Select information from a range of library and web-based sources and effectively translate the results of their independent research into information that can be disseminated in several different communication formats (oral, written, web-based)*

## Required texts:

Course package available in early January at the UWO bookstore.

## Recommended text:

Peter Bondanella, *Italian Cinema: From Neorealism to the Present*. 3<sup>rd</sup> ed. New York: Continuum, 2001.

## Marking scheme:

Presentation + report (written/web-based)	15%
Mid-term test (2 hours, in class)	15%
Essay (2300 - 2500 words)	25%
Final exam	30%
Class participation and attendance*	15%

\*attendance taken at each screening and class

Students are expected to attend screenings and lectures and complete all readings before coming to class. Late Assignments will lose 4% per day including weekends for 2 weeks, after which they will no longer be accepted. Students are responsible for contacting their Instructor immediately should they fail to submit coursework within the deadline. Assignments will not be accepted after the last day of term. Please keep hold of a hard copy of your essay.

## Prerequisites:

CLC 3301G: None

ITA 3301G: None

Film 3315G: 60% in Film 1020E

## Antirequisites:

None

**Please Note:**

You are responsible for ensuring that you have successfully completed all course prerequisites (or have special permission from your Dean to waive the prerequisite) and that you have not taken an antirequisite course. If you are not eligible for the course, you may be removed from it at any time, and it will be deleted from your record. In addition, you will receive no adjustment to your fees. These decisions cannot be appealed.

**Plagiarism:**

Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar). Plagiarism is the inclusion of someone else's verbatim or paraphrased text in one's own written work without immediate reference. Verbatim text must be surrounded by quotation marks or indented if it is longer than four lines. A reference must follow right after borrowed material (usually the author's name and page number). Without immediate reference to borrowed material, a list of sources at the end of a written assignment does not protect a writer against the possible charge of plagiarism. The University of Western Ontario uses a plagiarism-checking site called Turnitin.com.

**Absenteeism**

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

UWO's Policy on Accommodation for Medical Illness

(<https://studentservices.uwo.ca/secure/index.cfm>

[https://studentservices.uwo.ca/secure/medical\\_accommodations\\_link\\_for\\_OOR.pdf](https://studentservices.uwo.ca/secure/medical_accommodations_link_for_OOR.pdf))

Downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading

## Studies in Italian Cinema: Popular Genres – Provisional Course Schedule

*Professor Yuri M. Sangalli*

Week 1: Tuesday January 6 & Thursday January 8  
Screening: *I soliti ignoti (Big Deal On Madonna Street)* - Mario Monicelli, 1958  
Lecture topic: **The *commedia all'italiana* I – The Economic Miracle**  
Assignment: Presentation sign up

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Week 2: Tuesday January 13 & Thursday January 15  
Screening: *Divorzio all'italiana (Divorce, Italian Style)* - Pietro Germi, 1961  
Lecture topic: **The *commedia all'italiana* II – Modernization and Southern Italy**  
Assignment: Presentation sign up

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Week 3: Tuesday January 20 & Thursday January 22  
Screening: *Mafioso* – Alberto Lattuada, 1962  
Lecture topic: **Identifying Genres**  
Assignment: Presentation sign up

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Week 4: Tuesday January 27 & Thursday January 29  
Screening: *We All Loved Each Other So Much (C'eravamo tanto amati)* - Ettore Scola, 1974  
Lecture topic: **The *commedia all'italiana* III – The Self-reflexive Turn**  
Assignment: Presentations

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Week 5: Tuesday February 3 & Thursday February 5  
Screening: *I vampiri (The Vampires)* - Riccardo Freda/Mario Bava, 1956  
Lecture topic: **The Italian Horror Film I – Mario Bava**  
Assignment: Presentations

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Week 6: Tuesday February 10 & Thursday February 12  
Screening: *Ercole al centro della terra (Hercules in the Haunted World)* - Mario Bava, 1961  
Lecture topic: **The *Peplum* Adventure Film**  
Assignment: Presentations

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Week 7: Tuesday February 24 & Thursday February 26  
Screening: *The Good, the Bad and the Ugly (Il buono, il brutto e il cattivo)* - Sergio Leone, 1966  
Lecture topic: **The Italian Western I – Cowboys and Europeans**  
Assignment: **Mid term test**, Thursday February 26 (2 hours, in class)

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Week 8: Tuesday March 3 & Thursday March 5  
Screening: *Corri uomo corri (Run Man Run)* - Sergio Sollima, 1968  
Lecture topic: **The Italian Western II – Plot Variations**  
Assignment: Presentations

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Week 9: Tuesday March 10 & Thursday March 12  
Screening: *C'era una volta il West (Once Upon a Time in the West)* - Sergio Leone, 1968  
Lecture topic: **The Italian Western III – Genre, Myth and Storytelling**  
Assignment: Presentations

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Week 10: Tuesday March 17 & Thursday March 19  
Screening: *Revolver* - Sergio Sollima, 1973  
Lecture topic: **The '70s Poliziesco – Paranoia, Violence and the “Vigilante-Revenge” Cycle**  
Assignment: Presentations

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Week 11: Tuesday March 24 & Thursday March 26  
Screening: *L'uccello dalle piume di cristallo (The Bird with the Crystal Plumage)* - Dario Argento, 1970  
Lecture topic: **The Giallo I – Stylized Violence**  
Assignment: Presentations

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Week 12: Tuesday March 31 & Thursday April 2  
Screening: *Suspiria* - Dario Argento, 1977  
Lecture topic: **The Italian Horror Film II – Dario Argento**  
Assignment: **Essay due**, Thursday April 2

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Week 13: Tuesday April 7  
Screening: *Profondo rosso (Deep Red)* - Dario Argento, 1976  
Topic: **The *Giallo* II – No lecture**

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