

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Italian 98T
Course Title “Mafia Movies: Understanding International Criminal Organizations and National Stereotypes”

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

My proposed seminar will include historical and social analysis of Italy and of the Mafia as a global phenomenon. Through the study of Italian and American Mafia films, students will be requested to learn and discuss the background and socio-historical context of the development of Italy’s most famous criminal organizations, as well as their relationship with different countries (such as Italy and the United States). For these reasons, I checked “historical analysis” and “social analysis” for my course.

Further, throughout the course students will watch Italian and American films, which prompted me to assign the course to “Visual and Performance Arts Analysis and Practice”.

Finally, along with the film screenings, the students will be requested to read and discuss a variety of texts, which will range from novels and newspaper articles to film criticism and academic articles. For this reason, I checked “Literary and Cultural Analysis”.

3. List faculty member(s) and teaching fellow who will serve as instructor (give academic rank):
Camilla Zamboni (Ph.D. Candidate, teaching fellow), Thomas Harrison (Professor, adviser)

4. Indicate what quarter you plan to teach this course:

2012-2013 Winter _____ Spring X

5. GE Course units 5

6. Please present concise arguments for the GE principles applicable to this course.

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|----------------------------------|---|
| □ General Knowledge | My proposed course offers a wide spectrum of readings and films on the global issue of organized crime, or Mafia. While studying primarily Italian and American films on Mafia, students will be required to read different theories on film, organized crime, gender roles in Mafia, Italian and Italian-American socio-cultural history, and so on. |
| □ Integrative Learning | In my proposed course, students will be presented with a variety of takes on the filmic representation of Mafia, as well as articles and book chapters that focus on the global phenomenon of Mafia. Through the study of contrasting approaches to Film theory and its social significance, the course will propose different views on Mafia cinema. |
| □ Ethical Implications | The course delves with the widespread problem of Mafia all over the world. Though we will focus primarily on the Italian Mafia and its representation in Italian Film, students will discuss relevant ethical themes such as violence, criminality and organized crime, the relationship between power and crime, etc. |
| □ Cultural Diversity | Throughout the course, students will engage in discussions and readings concerning issues of gender, ethnicity and multicultural interactions. The theme of Mafia is relevant all over the world and affects different groups of people; we will dedicate a few meetings to the role of women in the Mafia society, as well as the relationship between Italian and international criminal organizations. Further, we will study different perspectives on the Mafia phenomenon with the aim of enhancing multi-cultural understanding. |
| □ Critical Thinking | During the class meetings, students will be required to comment on the readings assigned weekly and on the films they have watched. The discussion will test their ability to make critical and logical assessments of the evidence, be it films, texts, images or digital content (websites, etc.). |
| □ Rhetorical Effectiveness | In their in-class presentation, students will present a topic of their choice but related to the course matter. They will be graded on their ability to organize and deliver a well-researched and persuasive argument in their oral presentation. Moreover, final papers will also assess the students' ability to form and discuss an argument. |
| □ Problem-solving | Students will be faced with the problem of creating original research, and throughout the course they will learn how to properly write a research paper, both with in-class discussions and through the analysis of academic articles and book chapters. |
| □ Library & Information Literacy | In my proposed course, students will be required to research, select and organize material for their in-class presentation and their final paper. In order to do so, students will need to familiarize themselves with both traditional (books and articles) and digital (film clips, documentaries, interactive material) resources. |

(A) STUDENT CONTACT PER WEEK

1. Seminar:	3	(hours)
(A) TOTAL student contact per week	3	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation (+ Film Screenings):	3	(hours)
2. Reading	4	(hours)
3. Group Projects:	N/A	(hours)
4. Preparation for Quizzes & Exams:	3	(hours)
5. Information Literacy Exercises:	N/A	(hours)
6. Written Assignments:	N/A	(hours)
7. Research Activity:	2	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal 15 hours/week _____ 15 _____

Italian 98T: Italian Cinema and Culture in English

“Mafia Movies: Understanding International Criminal Organizations and National Stereotypes”

Where: [location]

When: [date], [time]am/pm

Screenings: [date],[time]am/pm



Instructor: Camilla Zamboni

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Office: Royce Hall 347
 Office Hours: [date], [time] am/pm
 and by appt.

Course Description

In the last few decades, the word “Mafia” has infiltrated the language of worldwide popular culture. Mafia is synonymous with organized crime, violence, underworld trafficking, and black market trade. It is identified as a secret organization that operates as a shadow state within a nation. However, due to popular stories and fictional narratives, the term Mafia has become so encrusted with legend and myth that it is difficult to establish its true nature and scope. What does Mafia really mean? How is it related to Southern Italian folklore? How has the term evolved on a global scale?

Through a selection of Italian films, this course will explore the idea of Mafia in its historical, social, economic, cultural, and political dimensions in Italy and abroad. We will discover different “Mafias” originating in Italy, but whose reach extends much further, such as the Cosa Nostra in Sicily, the Camorra in Naples and the ‘Ndrangheta in Calabria, and discuss these organizations in context of their historical background. By looking at Mafia films ranging from documentary to comedy, the course will consider possibilities and limits inherent to cinematic representation in contrast to social and cultural reality, as well as the political role world cinema has come to play in the Anti-mafia movement. Finally, the course will explore how Italian Mafia films subvert international fascination with the *mafioso* image by disrupting the glamorized myths that are mainly perpetuated by American popular cinema.

Course Objectives

This course:

1) introduces Italian Mafia cinema through the work of a selection of major Italian film directors from 1962 to the present and explores the close connections between film and culture in Italy;

- 2) introduces cinema as a medium, teaching the vocabulary of film analysis, criticism, and theory;
- 3) provides a cultural background on the connections between Italian and international history, politics and society, considering such issues as nationalism vs. regionalism, gender roles, and contemporary problems of government corruption and the Mafia;
- 4) introduces the most recent scholarly work on Italian cinema and international crime.

Structure of the course

The course will meet twice a week, for 10 weeks. The evening class will serve to introduce and screen films. The afternoon class will be for lecture and discussion, organized around clips and launched by 10-minute oral presentations prepared by class members who have volunteered to be designated respondents that day. The night film introductions, which will include review and discussion of previous sessions as the quarter progresses, are required class meetings, integral to the course. The screenings that will follow are also considered part of the course. Individual viewing is, of course, possible and recommended to supplement class activity, for midterm and final exam review and preparation of written assignments; it is not, however, a substitute for the screenings. All films are available at Powell Library Reserve (screening facility available) and some of them may be rented online on Netflix (www.Netflix.com).

Course Requirements

- Class Participation: 20%
- In-class Oral Presentation/Scene Analysis: 10%
- Short in-class Quizzes, every two weeks (5 total): 5% each, 25% total
- Short Writing Assignment, 2-pages filmic analysis: 15%
- Final analytical paper, 15-18 pages: 30%

Class Participation

Regular participation and attendance in class are essential. Students should prepare carefully for class by completing all assigned readings and film viewings in advance. Students should be prepared to discuss weekly topics and to answer the weekly discussion questions previously posted on Moodle (link to CCLE course page). Participation is meant to be critical and thoughtful and not reactionary or a venue to express ungrounded opinion.

In-class Oral Presentation / Scene Analysis

Students will pick a week and will present on that week's film. Students must pick a scene of no more than 25 shots. Presentations should last no more than 10 minutes and should point out the most salient features of the scene. Students must prepare a detailed breakdown of the scene (and make adequate copies for the class) and a list of cinematic techniques used in every shot. Also,

students must prepare two thoughtful questions that relate to the scene (technique, larger considerations of the plot, issues raised by the film, etc.). Analyses will begin during Week 2.

Midterm and Final Exam

The Midterm will be a combination of a 2-page filmic analysis and 5 short, in-class quizzes. Quizzes will be every two weeks.

The Final Exam will consist of an 8-10 page analytical paper, to be turned in on Wednesday, _____.

Quizzes

Quizzes will be short (15-20 minutes) assessments of the student's knowledge about films and readings. They will consist of both multiple-choice questions and short open questions. The quizzes will not be cumulative. There are no make-up quizzes.

Short Writing Assignment: 2 page scene analysis (due _____)

The first, short writing assignment will be centered on one of the films screened for class, and will consist of an in-depth filmic analysis of a scene. Students are responsible for choosing a film, watching it again outside of class and picking a scene to analyze.

Final Paper (due _____)

The final, analytical paper must be between 8 and 10 pages. Students must choose one or two films to discuss, either from the ones screened for class or a film of their choice but pertinent to the course's theme.

Course Materials

Readings

Mandatory readings must be purchased. They are available online on Amazon.com.

1. Renga, Dana, ed. *Mafia Movies: A Reader*. Toronto: University of Toronto Press, 2011.
http://www.amazon.com/Mafia-Movies-Reader-Dana-Renga/dp/0802096654/ref=sr_1_1?s=books&ie=UTF8&qid=1331749782&sr=1-1
2. Siebert, Renate. *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996.
http://www.amazon.com/Secrets-Life-Death-Women-Mafia/dp/185984023X/ref=sr_1_2?s=books&ie=UTF8&qid=1331749832&sr=1-2

All other readings will be available online on Moodle. [see Proposed Reading List on page 11]

Film Screenings

There will be 10 film screenings throughout the course (one for each week). Most films will be screened during class hours. If class is on a holiday, students will be required to watch the movie outside of class. All films are on reserve in Powell Library, and most of them are available through Netflix (www.Netflix.com).

Internet Resources

The Internet Movie Database: <http://www.imdb.com/>

Cinematographer.com: <http://www.2-pop.com/Cinematographer/Default>

Cineaste.com <http://www.cineaste.com/>

Cinecittà: <http://www.cinecitta.com/wp/>

Centro Sperimentale di Cinematografia (Rome): <http://www.snc.it/>

Museo Nazionale del Cinema (Turin): <http://www.museonazionaledelcinema.it/index.php?l=en>

Academic Misconduct

Students are expected to demonstrate integrity in all of their academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Please see more at <http://www.studentgroups.ucla.edu/dos/students/integrity/>

Disability Services

Federal and State law and University of California policies require the University to provide reasonable accommodation in its academic programs to qualified students with disabilities, including students with psychological disabilities. The University is committed to providing reasonable accommodations appropriate to the nature and severity of the individual's documented psychological disability in all academic programs, services, and activities. Each student with a psychological disability should be provided with accommodations and services that are appropriate to the student's disability-related academic needs. It is the responsibility of the campus Disability Services office to determine whether the student is eligible for services and, if so, provide appropriate accommodations and services based on the documentation provided and in consultation with the student and other professionals, as appropriate. It is the responsibility of students who seek accommodations and services from the University of California to provide comprehensive written documentation of their disabilities. Please also consult: <http://www.osd.ucla.edu/docs/Guidelines/ucdsspsy.htm>

(TENTATIVE) WEEKLY SCHEDULE

**Reading must be completed before class the week they are listed.

Week 1 – Myth or Reality? Defying Stereotypes

Film Screening: *The Godfather*, Francis Ford Coppola, 1972 (175 min)

<http://www.imdb.com/title/tt0068646/>

Discussion: Introduction to the course.

In the first meeting, we will discuss the depiction of *mafiosi* in one of the most influential American mafia movie: Coppola's *The Godfather*. With the aid of Tamburri's critical article, we will explore the socially constructed stereotype of the *mafioso* in the United States, and highlight recurrent symbols in the film.

Then we will discuss the theme of organized crime with an analysis of Jane and Peter Schneider's article, and tie their discourse to Italy, and particularly Sicily. This will introduce the course's focus on Italian cinematic representations of Mafia.

Finally, film terms and the principles of film analysis will be introduced to the class. Copies of a glossary of film terms from *Film Art: An introduction* by Bordwell and Thompson will be distributed to the students.

Readings[to do before class 1]:

Bordwell and Thompson. "Glossary," *Film Art: An Introduction*. McGraw Hill, 2008. 477-481

Paoli, Letizia. "Introduction," *Mafia Brotherhoods: Organized Crime, Italian Style*. New York: Oxford University Press, 2003. 3-12.

Schneider, Peter and Jane. "The Anthropology of Crime and Criminalization," *Annual Review of Anthropology* 37 (2008). 351-373.

Tamburri, Anthony Julian. "Michael Corleone's Tie: Francis Ford Coppola's *The Godfather*," *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 94-101.

Week 2 - The Origins of the Mafia

Film Screening: *Il gattopardo* [The Leopard], Luchino Visconti, 1963 (185 min)

<http://www.imdb.com/title/tt0057091/>

Discussion:

In the second meeting, we will discuss the term "Mafia" and focus on the Sicilian *Cosa Nostra*. We will read the etymological analysis of Mafia by Leonardo Sciascia, and we will explore the early treatment of Mafia in Italian literature, particularly in Tomasi di Lampedusa's *The Leopard*, which serves as the basis for Luchino Visconti's filmic adaptation. Additionally, we

will distinguish between the idea of *mafiosità* (whereby the Mafia is seen as part of Sicilian folklore) and the Mafia seen as a criminal organization.

Readings:

http://en.wikipedia.org/wiki/Luchino_Visconti

http://en.wikipedia.org/wiki/The_Leopard

Leake, Elizabeth. “Prototypes of the Mafia: Luchino Visconti’s *The Leopard*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 234-242.

Sciascia, Leonardo. “Philology,” *Wine-Dark Sea*. New York: New York review of Books, 2000. 109-119.

Tomasi Di Lampedusa, Giuseppe. *The Leopard*. Trans. by Archibald Colquhoun. New York: Pantheon, 1960. 15-42; 194-215; 257-273.

Week 3: Bandits and Mafia

Film Screening: *Salvatore Giuliano*, Francesco Rosi, 1963 (125 min)

<http://www.imdb.com/title/tt0055399/>

Discussion:

In the third meeting, we will further our study of *Cosa Nostra* and explore the ties between the Mafia and banditry. Through Wittman’s analysis of *Salvatore Giuliano*, we will discuss the idea of the “body” of the *mafioso*, and the strict rules that govern Mafia structure.

In addition, we will compare this film with Visconti’s *The Leopard* and see how different directors choose to represent the Mafia, and whether they support or contrast the idea of Mafia as Sicilian folklore.

Readings:

http://en.wikipedia.org/wiki/Francesco_Rosi

http://en.wikipedia.org/wiki/Salvatore_Giuliano

Blok, Anton. “The Blood Symbolism of *Mafia*,” *Honour and Violence*. Malden, MA: Blackwell Publishers Inc., 2001. 87-102.

Wittman, Laura. “The Visible, Unexposed: Francesco Rosi’s *Salvatore Giuliano*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 211-218.

Warshow, Robert. “The Gangster as Tragic Hero,” *The Immediate Experience: Movies, Comics, Theatre, and Other Aspects of Popular Culture*. Garden City, N.Y.: Doubleday, 1962, 85–88.

→ SHORT QUIZ 1

Week 4: The Intellectual and the Mafia – Understanding Cosa Nostra

Film Screening: *A ciascuno il suo* [We Still Kill the Old Way], Elio Petri, 1967 (99 min)

<http://www.imdb.com/title/tt0061320/>

Discussion:

In the fourth meeting, we will discuss the failure of Italian media and literature to draw attention to the Mafia. Through Sciascia's novel *To Each His Own* and Petri's filmic adaptation, we will discuss the character of Laurana as the Italian *intelligentsia*, unable to dispel the myth and the silence surrounding this national embarrassment.

Readings:

http://en.wikipedia.org/wiki/Elio_Petri

http://en.wikipedia.org/wiki/Leonardo_Sciascia

Bini, Daniela. "The Failure of the Intellectual: Elio Petri's Filming of Leonardo Sciascia's *To Each His Own*," *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 243-251.

Blok, Anton. "The Meaning of Senseless Violence," *Honour and Violence*. Malden, MA: Blackwell Publishers Inc., 2001. 103-114.

Sciascia, Leonardo. *To Each His Own*. New York: New York Review of Books, 2000.

Week 5: Comedy and Mafia

Film Screening: *Mimi metallurgico, ferito nell'onore* [The Seduction of Mimi], Lina Wertmüller, 1972 (108 min)

<http://www.imdb.com/title/tt0068950/>

Discussion:

In the fifth meeting of the course, we will talk about Lina Wertmüller's controversial approach to filming the Mafia. We will study stereotypes that exist inside Italy, between North and South, and discuss the perceived and real pervasiveness of the Mafia. Moreover, we will analyze the use of comedy structures and mechanisms in order to express the gruesome reality of the Mafia.

Readings:

http://en.wikipedia.org/wiki/Lina_Wertmuller

Harrison, Thomas. “Smaller and Larger Families: Lina Wertmüller’s *The Seduction of Mimi*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 261-269.

Siebert, Renate. “A Men-only Society,” *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996. 13-27

→ SHORT QUIZ 2

Week 6: Kidnappings: The ‘Ndrangheta and Southern Italy

Film Screening: *Io non ho paura* [I Am Not Scared], Gabriele Salvatores, 2003 (101 min)
<http://www.imdb.com/title/tt0326977/>

Discussion:

In the sixth meeting, we will introduce the ‘Ndrangheta, a criminal organization located in the Calabria region. We will discuss its representation in Salvatores’ *I’m Not Scared* and compare it to the *Cosa Nostra* in Sicily.

Readings:

http://en.wikipedia.org/wiki/Gabriele_Salvatores

Dickie, John. “The ‘Ndrangheta Emerges, 1880-1902,” *Mafia Brotherhoods*. London: Sceptre, 2012. 165-213.

O’Riley, Michael. “Organized Crime and Unfulfilled Promises in Gabriele Salvatores’ *I’m Not Scared*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 338-345.

→ Short Writing Assignment, 2-page Filmic Analysis Due

Week 7: Visions of Naples and the Camorra: *The Sopranos* and Saviano

Film Screening: *Gomorra* [Gomorra], Matteo Garrone, 2008 (137 min)
<http://www.imdb.com/title/tt0929425/>

Discussion:

In the seventh meeting, we will introduce the Camorra, the mafia that operates in Naples and Caserta. We will use Saviano’s bestseller *Gomorra* and Garrone’s filmic adaptation, and we will compare them to the some clips from *The Sopranos*, a popular TV show in the United States. Students will highlight differences in the representation of *mafiosi* in the Italian and American works.

Readings:

http://en.wikipedia.org/wiki/Matteo_Garrone

http://en.wikipedia.org/wiki/Roberto_saviano

Antonello, Pierpaolo. “Dispatches from Hell: Matteo Garrone’s *Gomorra*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 377-385.

Allum, Felia and Percy. “Revisiting Naples: Clientelism and Organized Crime,” *Journal of Modern Studies*, 13. 3,340-3,365.

Behan, Tom. “The Origins of the Camorra and the Mafia,” *See Naples and Die: The Camorra and Organised Crime*. New York: Palgrave Macmillan, 2002. 13-35.

Lane, David. “Naples: Turf Wars,” *Into the Heart of the Mafia: A Journey Through the Italian South*. New York: St. Martin’s Press, 2009. 181-204.

Saviano, Roberto. *Gomorra*. New York: Farrar, Straus and Giroux, 2007. [excerpts]

→ SHORT QUIZ 3**Week 8: The “Banality of Evil” or Mafia Bureaucrats**

Film Screening: *Le conseguenze dell’amore* [The Consequences of Love], Paolo Sorrentino, 2004 (100 min) <http://www.imdb.com/title/tt0398883/>

Discussion:

In the eight meeting, we will explore a more hidden aspect of the Italian criminal organizations: the bureaucratic apparatus of the Mafia. Through the protagonist of Sorrentino’s *The ats*. We will discuss the meaning of Arendt’s famous expression “the banality of evil” in the context of mafia violence.

Readings:

http://en.wikipedia.org/wiki/Paolo_Sorrentino

Arendt, Hannah. “The Banality of Evil,” *Eichmann in Jerusalem: A Report on the Banality of Evil*. Addison Wesley, 2006.

Siebert, Renate. “Death,” *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996. 28-41.

Wood, Mary. “Lipstick and Chocolate: Paolo Sorrentino’s *The Consequences of Love*,” *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 354-362.

→ Final Paper Outline Due

Week 9: Anti-mafia, Heroes or Martyrs?

Film Screening: *I cento passi* [The Hundred Steps], Marco Tullio Giordana, 2000 (114 min)

<http://www.imdb.com/title/tt0238891/>

Discussion:

In the ninth meeting, we will compare various examples of activists, journalists and judges who have opposed the different mafias in Sicily and Naples. In particular, we will focus on the killings of Sicilian activists Placido Rizzotto and Peppino Impastato, the Neapolitan journalist Giancarlo Siani, and the Sicilian judges Giovanni Falcone and Paolo Borsellino. We will also discuss their posthumous roles as martyrs and national heroes in Italy, and see how their deaths have affected the Anti-mafia movement.

Readings:

http://en.wikipedia.org/wiki/Marco_Tullio_Giordana

De Stefano, George. "Marco Tullio Giordana's *I cento passi*: The Biopic as Political Cinema," *Mafia Movies: A Reader*, ed. by Dana Renga. Toronto: University of Toronto Press, 2011. 320-328.

Siebert, Renate. "The Family," *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996. 28-41.

→ SHORT QUIZ 4**Week 10: What About Women?**

Film Screening: *La Siciliana Ribelle* [The Sicilian Girl], Marco Amenta, 2009 (115 min)

<http://www.imdb.com/title/tt1213926/>

Discussion:

In this last meeting, we will discuss the role of women in the Mafia. Through the exemplary case of Rita Atria, covered both by the readings and by Amenta's film, we will explore issues of female complicity and opposition to the Mafia culture.

Readings:

http://en.wikipedia.org/wiki/Marco_amenta

Siebert, Renate. "Women," *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996. 49-60.

Siebert, Renate. "Eros against Thanatos," *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996. 79-106.

→ SHORT QUIZ 5

Finals Week (Wednesday): Final Paper Due

PROPOSED READING LIST FOR ITALIAN 98T

Books:

- Behan, Tom. *See Naples & Die: The Camorra and Organised Crime*. New York: I.B. Tauris & Co. Ltd., 2002.
- Blok, Anton. *Honour and Violence*. Malden, MA: Blackwell Publishers Inc., 2001.
- Di Lampedusa, Tommasi. *The Leopard*. Trans. by Archibald Colquhoun. New York: Pantheon, 1960.
- Dickie, John. *Mafia Brotherhoods: The Rise of the Italian Mafias*. London: Sceptre, 2012.
- . *Cosa Nostra: A History of the Sicilian Mafia*. New York: Palgrave Macmillan, 2004.
- Duggan, Christopher. *A Concise History of Italy*. Cambridge, 1994.
- Hess, Henner. *Mafia and Mafiosi: Origin, Power and Myth*. New York: New York University Press, 1996.
- Lane, David. *Into the Heart of the Mafia: A Journey Through the Italian South*. New York: St. Martin's Press, 2009.
- Lupo, Salvatore. *History of the Mafia*. New York: Columbia University Press, 2009.
- Paoli, Letizia. *Mafia Brotherhoods: Organized Crime, Italian Style*. New York: Oxford University Press, 2003.
- Petri, Elio. *Scritti di cinema e di vita*. Roma: Bulzoni editore, 2007.
- Renga, Dana, ed. *Mafia Movies: A Reader*. Toronto: University of Toronto Press, 2011.
- Saviano, Roberto. *Gomorra*. New York: Farrar, Straus and Giroux, 2007.
- Sciascia, Leonardo. *The Day of the Owl*. New York: New York Review of Books, 2003.
- . *The Wine-Dark Sea*. New York: New York Review of Books, 2000.
- . *To Each His Own*. New York: New York Review of Books, 2000.
- Siebert, Renate. *Secrets of Life and Death: Women and the Mafia*. New York: Verso, 1996.
- Stille, Alexander. *Excellent Cadavers: The Mafia and the Death of the First Italian Republic*. New York: Pantheon Books, 1995.
- Warshaw, Robert. *The Immediate Experience: Movies, Comics, Theatre, and Other Aspects of Popular Culture*. Garden City, N.Y.: Doubleday, 1962, 85–88.

Articles:

- Schneider, Jane and Peter. "Mafia, antimafia, and the question of Sicilian culture" *Politics & Society* 22 (June 1994): 237-258.
- Schneider, Jane and Peter. "The Anthropology of Crime and Criminalization," *Annual Review of Anthropology* 37 (2008). 351-373.
- Wade, Diana. "Fighting the Mafia through the cinema: an interview with Marco Amenta," *Cineaste* 36.1 (Winter 2010). 4-9.

PROPOSED FILM LIST FOR ITALIAN 98T

- Amenta, Marco. *La siciliana ribelle* [The Sicilian Girl] 2009, 115 min
<http://www.imdb.com/title/tt1213926/> – **Available on Netflix Instant Watch**
- Chase, David. *The Sopranos*. 1999-2007 (TV series)
<http://www.imdb.com/title/tt0141842/> – **Available on Netflix**
- Coppola, Francis Ford. *The Godfather*. 1972, 175 min
<http://www.imdb.com/title/tt0068646/> – **Available on Netflix**
- Garrone, Matteo. *Gomorra* [Gomorra] 2008, 137 min
<http://www.imdb.com/title/tt0929425/> – **Available on Netflix Instant Watch**
- Giordana, Marco Tullio. *I cento passi* [The Hundred Steps] 2000, 114 min
<http://www.imdb.com/title/tt0238891/>
- Petri, Elio. *A ciascuno il suo* [We still Kill the Old Way] 1967, 99 min
<http://www.imdb.com/title/tt0061320/>
- Rosi, Francesco. *Salvatore Giuliano* 1962, 125 min
<http://www.imdb.com/title/tt0055399/> – **Available on Netflix DVD**
- Salvatores, Gabriele. *Io non ho paura* [I Am Not Scared] 2003, 101 min
<http://www.imdb.com/title/tt0326977/> – **Available on Netflix DVD**
- Sorrentino, Paolo. *Le conseguenze dell'amore* [The Consequences of Love] 2004, 100 min
<http://www.imdb.com/title/tt0398883/>
- Visconti, Luchino. *Il gattopardo* [The Leopard] 1963, 185 min
<http://www.imdb.com/title/tt0057091/> – **Available on Netflix DVD**
- Wertmüller, Lina. *Mimì metallurgico, ferito nell'onore* [The Seduction of Mimi], 1972, 108 min
<http://www.imdb.com/title/tt0068950/>

Additional films (students may watch these films to prepare the final paper):

- Ferrara, Giuseppe. *Giovanni Falcone*, 1993, 124 min
<http://www.imdb.com/title/tt0126320/>
- Lattuada, Alberto. *Mafioso!* 1962, 115 min – **Available on Netflix Instant Watch**
<http://www.imdb.com/title/tt0056210/>
- Risi, Marco. *Fortapasc*, 2009, 108 min
<http://www.imdb.com/title/tt1272011/>
- Rosi, Francesco. *Cadaveri Eccellenti* 1976
<http://www.imdb.com/title/tt0074262/>
- Scimeca, Pasquale. *Placido Rizzotto*, 2000, 110 min
<http://www.imdb.com/title/tt0258883/>
- Tognazzi, Ricky. *La scorta* [The Escort] 1993, 92 min
<http://www.imdb.com/title/tt0108059/> – **Available on Netflix Instant Watch**



New Course Proposal

	Italian 98T Mafia Movies: Understanding International Criminal Organizations and National Stereotypes				
Course Number	Italian 98T				
Title	Mafia Movies: Understanding International Criminal Organizations and National Stereotypes				
Short Title					
Units	Fixed: 5				
Grading Basis	Letter grade only				
Instructional Format	Seminar - 3 hours per week				
TIE Code	SEMT - Seminar (Topical) [T]				
GE Requirement	Yes				
Major or Minor Requirement	No				
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.				
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Through selection of Italian and Italian American films, discussion of idea of mafia in its historical, social, economic, cultural, and political dimensions in Italy and abroad. Exploration of how mafioso image has become part of international cultural lexis and how adamantly Italian films struggle not only to discredit, but to subvert viewers' fascination with that image. Letter grading.				
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.				
Syllabus	File Italian 98T syllabus.doc was previously uploaded. You may view the file by clicking on the file name.				
Supplemental Information	Professor Thomas Harrison is the faculty mentor for this seminar.				
Grading Structure	Class Participation: 20% In-class Oral Presentation/Scene Analysis: 10% Short in-class Quizzes, every two weeks (5 total): 5% each, 25% total Short Writing Assignment, 2-pages film analysis: 15% Final analytical paper, 15-18 pages: 30%				
Effective Date	Spring 2013				
Discontinue Date	Summer 1 2013				
Instructor	<table border="1"> <thead> <tr> <th>Name</th> <th>Title</th> </tr> </thead> <tbody> <tr> <td>Camilla Zamboni</td> <td>Teaching Fellow</td> </tr> </tbody> </table>	Name	Title	Camilla Zamboni	Teaching Fellow
Name	Title				
Camilla Zamboni	Teaching Fellow				
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer				
Department	Italian				

Contact	Name	E-mail
Routing Help	CATHERINE GENTILE	cgentile@oid.ucla.edu

ROUTING STATUS

Role:	Registrar's Office
Status:	Processing Completed
Role:	Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704
Status:	Added to SRS on 8/2/2012 2:46:00 PM
Changes:	Description
Comments:	Edited course description into official version.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441
Status:	Added to SRS on 7/25/2012 9:35:55 AM
Changes:	No Changes Made
Comments:	No Comments
Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 7/25/2012 9:28:49 AM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office
Role:	FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status:	Approved on 7/20/2012 4:51:04 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 7/17/2012 3:37:02 PM
Changes:	No Changes Made
Comments:	Routing to Michael Meranze for FEC approval
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 7/16/2012 9:42:21 AM
Changes:	No Changes Made
Comments:	Myrna Dee and Professor Meranze, all CUTF Film & TV seminars are scheduled for 3 hours of seminar and an additional time for film screenings. This schedule has been approved in the past by the Film Department and the FEC. Thank you, Cathie Gentile CUTF Coordinator
Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status:	Returned for Additional Info on 7/13/2012 3:56:19 PM
Changes:	No Changes Made
Comments:	Routing back to Cathie Gentile. Please see FEC comments below and clarify.

Role:	FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status:	Returned for Additional Info on 6/26/2012 4:44:50 PM
Changes:	No Changes Made
Comments:	Myrna, the form says seminar three hours but on the syllabus it indicates that there is a seminar plus a required film session. I am not sure if this is a problem or not. I am happy to approve this if that is within the rules but I wanted to check with you first.

Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 6/7/2012 12:09:22 PM
Changes:	No Changes Made
Comments:	Routing to Michael Meranze for FEC approval

Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 6/4/2012 3:12:08 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, CUTF Program

Role:	Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Submitted on 6/4/2012 3:11:26 PM
Comments:	Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045