

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

Department & Course Number Italian 46  
 Course Title Italian Cinema and Culture in English: Sex and Politics  
 Indicate if Seminar and/or Writing II course \_\_\_\_\_

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

### Foundations of the Arts and Humanities

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

### Foundations of Society and Culture

- Historical Analysis \_\_\_\_\_
- Social Analysis X

### 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.

**Italian Cinema and Culture in English** bears the subtitle **Sex and Politics**. It examines, with Italy as case study and cinema as medium, (A) the imbrication of these two fields; (B) the social construction of normative gender and sexual orientation; (C) the political ramifications of libinal energies in key periods of history (e.g., fascism, the student revolutions of the 1960-70s, gay liberation); (D) the effects of subjective identification provided by both sexual practice and political affiliation; and finally (E) the “confusion,” as it were, of one category with another that informs state legislation of such issues as abortion, divorce, and so on. At the same time, the course delves deeply into ways in which the “cinematic apparatus” operates on social consciousness and abets the ideological interests of both producers and consumers of the most influential art form in the world. Students in this course receive a packed education in critical theorists from Plato to Nietzsche, and from Freud and Reich to Marcuse and Adorno.

This course, which has been taught at UCLA annually for twenty years by Prof. Harrison, Chair of Italian, once fulfilled the Visual and Performance Arts Analysis and Practice requirement, and should return to doing so. It is also perfectly germane to the Social Analysis specialization of Foundations of Society and Culture, stacking up favorably to other courses currently listed under that rubric. **Italian Cinema and Culture** is truly and broadly a general education course exploring fundamental principles of normative social practice in the West.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Full Professor Thomas Harrison, Chair of Italian

Do you intend to use graduate student instructors (TAs) in this course? Yes X No     

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2016-2017	Fall	<u>X</u>	Winter	<u>    </u>	Spring	<u>    </u>
	Enrollment	<u>180</u>	Enrollment	<u>    </u>	Enrollment	<u>    </u>
2017-2018	Fall	<u>X</u>	Winter	<u>    </u>	Spring	<u>    </u>
	Enrollment	<u>180</u>	Enrollment	<u>    </u>	Enrollment	<u>    </u>
2019-2020	Fall	<u>X</u>	Winter	<u>    </u>	Spring	<u>    </u>
	Enrollment	<u>180</u>	Enrollment	<u>    </u>	Enrollment	<u>    </u>

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes X No       
 If yes, provide a brief explanation of what has changed.

The course structure has not changed. Three papers are still required, as well as weekly quizzes, midterm and final exams, and TA discussion sections. A syllabus is attached.

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Present Number of Units: 5

Proposed Number of Units:

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

- ❑ General Knowledge
 

**THEORETICALLY:** Understanding sexuality as a social practice, and political decision making as informative of those social practices which all too often are perceived as natural and naive.

**HISTORICALLY:** There is much instruction on world-structuring events in history such as Italian Fascism of 1922-1945, World War II, the student rebellions, racism and sexism in Italy and the world, on the workings of religion and political doctrine (socialism, anarchism, liberal individualism)
- ❑ Integrative Learning
 

Understanding of the ideological propagation of ideas through art. Appreciation for the ambiguity, multiplicity, and even contradictions imbedded in a single “work” and in an an ostensibly single political system.
- ❑ Ethical Implications
 

Reflection on the ways subjects are shaped through hegemonic discourses of the popular arts; on invisible indoctrination and its obverse, critical agency, evoking iat all points our own responsibility for moral decisions.
- ❑ Cultural Diversity
 

Constant comparisons are drawn between American and foreign culture; on sexist prejudice and discrimination. Principles of Eurocentric superiority and masculinist ideology—of the “white north” as exploiter of the “dark south”—are consistently targeted by the films, stressing syndromes of intellective passivity and citizens’ complicity with power.
- ❑ Critical Thinking
 

Students must report critically on three films by relating them to theoretical readings by feminists like Laura Mulvey or psychologists like Wilhelm Reich. In doing so they are required to invoke film-critical concepts like point of view, mise-en-scene, montage, framing, soundtrack, etc.
- ❑ Rhetorical Effectiveness
 

Teaching assistants and the professor of the course carefully comment on and correct students’ compositions, insisting on objective argumentation, on factual support, on original and articulate expression. The films and the political positions represented therein come across as nothing other than bold instances of cultural and ethical rhetoric.
- ❑ Problem-solving
 

The course serves as a platform for students to solve their own analogous ethical problems in 2016, as they see versions of their contemporary dilemmas unfolding in foreign climes and a number of divergent historical situations.
- ❑ Library & Information Literacy
 

This is a multimedial course which sensitizes students to the respectively different data of audiovision, philosophy, history, psychology, and sociology. It poses the challenge of sorting out and rendering mutually coherent these different facets of a human mind and society

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	5	(hours)
2. Discussion Section:	1	(hours)
3. Labs:	_____	(hours)
4. Experiential (service learning, internships, other):	_____	(hours)
5. Field Trips:	_____	(hours)

**(A) TOTAL Student Contact Per Week**

**6** (HOURS)

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

- |                                     |                   |         |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation:    | <u>3</u>          | (hours) |
| 2. Reading                          | <u>3</u>          | (hours) |
| 3. Group Projects:                  | <u>          </u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>2</u>          | (hours) |
| 5. Information Literacy Exercises:  | <u>          </u> | (hours) |
| 6. Written Assignments:             | <u>2</u>          | (hours) |
| 7. Research Activity:               | <u>          </u> | (hours) |

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

**10** (HOURS)

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

**16** (HOURS)

**ITALIAN 46****ITALIAN CINEMA & CULTURE: *SEX & POLITICS***

PROF. THOMAS HARRISON (HARRISON@UCLA.EDU)

T 2:00-4:50 &amp; R 2:00-3:50

MY OFFICE: ROYCE HALL 350

OFFICE HOURS: TR 10:30-11:30 AND BY APPOINTMENT

Discussion Sections are on Fridays. Regular participation is essential

**DESCRIPTION:** This course examines interrelations between two prominent concerns of Italian culture—sex and politics. Italian cinema is one of the best places to trace these interrelations. Not only is film a voyeuristic medium (catering to what we want to see, to various economies of desire), but it also is a highly politicized one. Indeed, along with popular music it is probably the prime *political* force of our time. This course will consist in a detailed, close reading of nine films, contextualized by accompanying materials on Italian history and politics, psychology, philosophy, sociology, and film theory. The history covered by the films and readings runs the span of the 20<sup>th</sup> century, with one foray into the Middle Ages.

**GOALS OF THE COURSE:** To foster a sense of

- how sex and politics pervade artistic contexts that seem to be innocent of them
- the intimate ties that obtain between sexual and institutional politics in Italian culture
- historical and ideological patterns in Italy between the late nineteenth century and today
- the aesthetics of cinema, including a sense of varying filmic styles
- the basics and methods of film analysis

**COURSE REQUIREMENTS:**

**-PREPARATION.** Serious and thoughtful reaction to the films and lectures. Personal reflection and close attention to the readings.

**-DISCUSSION SECTIONS:** Regular attendance at lectures and active engagement in discussion sections is most strongly urged. Weekly or nearly weekly quizzes in discussion sections will gauge preparation of the films and readings. You must also participate in the class website's online discussion forum, contributing a weekly reaction to each film screened. Overall performance in these discussion sections will make up 20% of your final grade.

**-PAPERS:** Three short reaction papers of 550-700 words on assigned topics, the first due on ONE of the first three films, the second on one of the second three films, and the third on one of the last three films. Topics will be assigned on Tuesdays and papers will be due Friday three days later. You must write on one film in week 1, 2, or 3, and one in week 4, 5, or 6, and one in week 7, 8, or 9. No other combination or timetable is allowed. All papers must be submitted online via Turn-it-in (to your own TA's section). Access Turn-it-in through the "Study List" link in your MyUCLA account. **NO PAPER COPIES OR EMAIL ATTACHMENTS WILL BE ACCEPTED.** Papers not submitted via Turn-it-in will be given a grade of "zero." **DO NOT SEND YOUR PAPERS VIA EMAIL OR PRINT THEM OUT.** You are responsible for keeping word count on these papers and keeping within the limits of the assigned length to receive a good grade. You are not allowed to use any outside sources for these papers, including Web Sites. Unacknowledged borrowings from critical writings will be considered plagiarism (see below). The papers should be very well written, and show close attention to the basics of argument construction, spelling, grammar, and proof-reading. Content will count for 70% of its grade, form for 30% (eg., a paper with excellent ideas but poor writing will not receive an A). Topics for papers will be assigned only once—at the actual start of the film Tuesday, not by phone or e-mail earlier or later than that. **NO LATE PAPERS WILL BE ACCEPTED**, nor can they be made up or rewritten.

**-EXAMS.** Midterm and final exams, consisting of 50-75 multiple-choice questions, definitions, identifications, and hands-on analyses of scenes from films. No exceptions (except for religious holidays) will be made to the scheduled times and dates of the exams. You cannot make them up.

**-FILMS:** Will be screened in class on Tuesdays, preceded by an introduction. Films may also be screened individually in the Instructional Media Laboratory, 270 Powell Library. See the three films you choose to write about TWICE.

**-GRADING BREAKDOWN:** Discussion section & quizzes 20% / Three Papers 30% / Midterm 20% / Final 30%.

**-REQUIRED READINGS** (all books are available at the UCLA textbook bookstore in Ackermann Union):

- Millicent Marcus, *Italian Film in the Light of Neorealism*
- Sigmund Freud, *Civilization and Its Discontents*
- Giovanni Boccaccio, *The Decameron*, preferably the Penguin Edition. (The Decameron should be begun well before the film screening)
- A photocopied anthology of readings (*Italian 46 Reader*) must be obtained at Course Reader Material, 1081 Westwood Blvd., 310/443.3303. Entrance is at Broxton Avenue, south of City of LA Parking.
- Articles placed on line at the class website. This will be announced as we go along.

**-A NOTE ON PLAGIARISM.** Those insecure about their writing, or who feel they have insufficient time to do it, and who thus may seek speedy remedy in published film criticism, should resist the temptation. You are not allowed to use outside sources in writing your papers, where we want you to think critically on your own. Please carefully study UCLA's policies on plagiarism before looking for inspiration on the Internet or elsewhere, the consequences of which can be severe. (It is also very unlikely—given four instructors who know film criticism well—that you will succeed in presenting ideas that are not your own.) Students in this course have been sanctioned or suspended from UCLA for plagiarism. Exams. We also expect honest, individual performance on exams. If, in the opinion of at least two instructors, a student is thought to be cheating on an exam, that student will automatically fail the exam.

### CLASS SCHEDULE

- Thurs 10/2 Introduction to course, to Italian culture and politics, to film. Screening of half of *Love and Anarchy* (Lina Wertmuller, 1973), run time 128'. Fri: No seminar discussions today
- Tues 10/7 Screening and discussion of *Love and Anarchy*. Read for Thursday the chapter in Millicent Marcus' book on this film, as well as all of Section A of the *Reader*, and pp. 13-18 of the Biskind article in Section I.
- Thurs Analysis of *Love and Anarchy*
- Fri Seminar discussions (**1<sup>st</sup> paper due, if you choose to write on this film**)
- Tues 10/14 *Open City* (Roberto Rossellini, 1945), 103'. Read Marcus' chapter on this film, as well as her pages 18-29 in her same book, and Section B of the *Reader*
- Thurs Analysis of *Open City*
- Fri Discussions (**1<sup>st</sup> paper due, if you choose to write on this film**)
- Tues 10/21 *Divorce, Italian Style* (Pietro Germi, 1961), 105'. Read Section C of the *Reader*
- Thurs Analysis
- Fri Discussions (**last date to hand in 1<sup>st</sup> paper, if you haven't already written on one of the first two films**)
- Tues 10/28 *Night Porter* (Liliana Cavani, 1974), 118'. Section D of the *Reader*
- Thurs Analysis
- Fri Discussions (**2<sup>nd</sup> paper**)
- Tues 11/4 **MIDTERM EXAM** (50 minutes), followed by *Till Marriage Do Us Part* (Luigi Comencini, 1974), 95'. Read Section E of the *Reader*. Begin Boccaccio's *Decameron* (see full assignment described on 11/18)
- Thurs Analysis.
- Fri Discussions (**2<sup>nd</sup> paper**)
- T 11/11 NO CLASS. VETERAN'S DAY. See on your own (via Video Furnace, Powell Library, Netflix, etc): *Investigation of a Citizen Above Suspicion* (Elio Petri, 1970), 112'. Read Marcus & Section G.
- Thurs Analysis
- Fri Discussions (**last day to hand in your second paper**)
- Tues 11/18 *The Conformist* (Bernardo Bertolucci, 1970), 115'. Read Marcus & Section F of the *Reader*.
- Thurs Analysis
- Fri Discussions (**3<sup>rd</sup> paper**). Read Freud chapters 1-3 by today
- Tues 11/25 *The Decameron* (Pier Paolo Pasolini, 1970), 111'. Read Section H of the *Reader* and all of the following in Boccaccio's *Decameron*: author's prologue & introduction to the First Day; stories I, 1; II, 5; III, 1 & 10; IV, introduction & 5; V, 4; VI, 5 & 10; VII, 2 & 10; IX, 2 & 10; X, the conclusion; Author's Epilogue) [II = Second Day; the numeral following that is the number of the story within that day].
- Thurs NO CLASS. THANKSGIVING DAY.
- Fri NO DISCUSSIONS
- Tues 12/2 *The Seduction of Mimi* (Lina Wertmuller, 1972), 89'. (**3<sup>rd</sup> paper due before class today**). Finish Freud. Read Section I of the *Reader*. Reread (a) the beginning of Marcus' chapter on *Love and Anarchy* (for her general Wertmuller comments), and (b) "The Revolts of 1968-1973" from Section G of your *Reader*.
- Thurs Analysis. Fri Discussions (**last day to hand in third paper**)
- Tues 12/9 Discussion of *Seduction of Mimi*, Bertolucci, Petri, Pasolini, Boccaccio, Freud, and general review
- Thurs IN-CLASS EXAM

# ***ITALIAN 46 READER***

## *Italian Cinema and Culture*

*Prof. Thomas Harrison  
UCLA  
Fall 2014*

### **TABLE OF CONTENTS**

The first thing you will find is the **Course Syllabus**, assigning precise dates for readings from the following:

#### **A (Love & Anarchy)**

Guidelines for Writing Papers

*Glossary of Film Terms* (learn the terms that are checked)

Preparing to Watch and Preparing to Write (on movies)

Covers to *Espresso* magazine

“Porn Star Offered to Saddam”

“In a Naked Play for Power, Porn Queen Cicciolina Wins a Seat in Italy’s Parliament”

Lina Wertmuller  
 Italian Anarchism  
 Antonio Gramsci  
 Fascism Timeline

### **B (Open City)**

Wilhelm Reich, *The Mass Psychology of Fascism*  
 “Neorealism”  
 Roberto Rossellini  
 Christopher Duggan, “Forging the Fascist Nation”  
 Armed Resistance  
 “Motherhood” and “Fatherhood”  
 “Nazis and Drifters”

### **C (Divorce, Italian Style)**

Entry on Pietro Germi  
 “Commedia all’Italiana”  
 Thomas Harrison, essay on *Divorce, Italian Style*  
 “The Importance of Spectacle,” 1964

### **D (The Night Porter)**

Laura Mulvey, “Visual Pleasure and Narrative Cinema”  
 Notes on Mulvey  
 Article on *Night Porter*

### **E (Till Marriage Do Us Part)**

“Italy’s Church and State: A Mostly Happy Union”  
 “Justice Party Puts Statues Under Wraps”  
 Friedrich Nietzsche, selections  
 Gabriele D’Annunzio

### **F (The Conformist)**

Plato, *The Republic*, Book VII  
 Entry on Bernardo Bertolucci  
 Wilhelm Reich, *The Sexual Revolution*, 1936 (pp. 14-28)  
 Notes on Reich  
 Notes on Freud’s *Civilization and its Discontents*

### **G (Investigation of a Citizen Above Suspicion)**

“The Revolts of 1968-1973”  
 Newspaper articles about the 2001 G8 meeting in Genoa & The Lowdown  
 Adorno, T. W. et al., selections from *The Authoritarian Personality*

### **H (The Decameron)**

Entry on Pier Paolo Pasolini  
 Naomi Greene, “The Many Faces of Eros”  
 Millicent Marcus, “The *Decameron*: Pasolini as a Reader of Boccaccio”  
 Synopsis of Pasolini’s *Decameron*

### **I (The Seduction of Mimi)**

Norman Brown, “The Disease Called Man,” from *Life Against Death*  
 Historical Reading on the 1960s and 1970s: Terrorism and the Attack on the State  
 On Lina Wertmuller  
 Thomas Harrison, “Smaller and Larger Families: Wertmuller’s *The Seduction of Mimi*”  
 Peter Biskind, “LW: The Politics of Private life”