

**GRIFFITH UNIVERSITY
FACULTY OF ARTS****SCHOOL OF LANGUAGES AND LINGUISTICS****LAL3093: Italy Through the Cinema**

Course for which subject designed:	Bachelor of Arts Bachelor of Arts in Languages and Applied Linguistics
Credit Point Value:	10
Prerequisites:	LAL3092: Italy Through the News or LAL3094: Italian Literature and Society or equivalent
Offered:	Semester 2, 2000
Access Type:	Open
Attendance Type:	Day Seminar/workshop time: Tuesday 11-2
Subject Status:	Can be taken as part of an Italian major or as an elective
Discipline Code:	0105
Subject Convenor:	Claire Kennedy, room: HUM 2.08, tel: 3875 7141 email: C.Kennedy@mailbox.gu.edu.au Consultation hours: Tuesday 10-11am, Wednesday 4-5pm
Teaching Team:	Weeks 1-6 and 13: Tiziana Ferrero-Regis, room: HUM 2.08, tel: 3875 7141 email T.Ferrero-Regis@mailbox.gu.edu.au Consultation hour: Tuesday 10-11am Weeks 7-12: Claire Kennedy

Please note: Claire will be away from Brisbane for the first three weeks of semester, during which period Tiziana Miceli will be acting convenor.

For enquiries regarding the subject during that period, please contact Tiziana Ferrero-Regis during her consultation hour or Tiziana Miceli at other times (HUM 2.41, 3875 7075, T.Miceli@mailbox.gu.edu.au).

GRIFFITH UNIVERSITY



Subject Code:LAL3093:
Italy Through the Cinema
Semester 2, 2000

SUBJECT DESCRIPTION

This subject further develops students' proficiency in Italian and understanding of contemporary Italian society and culture through the study of a selection of films produced in the period from 1945 to the present. The assessment consists of an oral presentation and written commentaries during semester and oral and written final examinations, with a small component awarded for participation in class.

RATIONALE AND OBJECTIVES

The subject offers Italian language not only as an object of study in itself, but also as a means by which to study other things: Italian culture and society; debates and discourses transmitted through the language; and especially Italian cinema. It therefore draws on elements of a number of disciplines: film studies and textual analysis, history, sociology and linguistics.

The subject aims to:

- develop communicative ability in all four macro-skills to the level where students are able to satisfy routine academic, social and personal needs in the Italian language;
- further skills in textual analysis;
- enhance students' understanding of contemporary Italian society through investigation of the relationships between film production and contemporaneous cultural and political debates and events.

SUBJECT CONTENT

Four films are set for study in this subject:

- *Il grande cocomero*, Francesca Archibugi, 1993.
- *Lamerica*, Gianni Amelio, 1994.
- *Roma città aperta*, Roberto Rossellini, 1945.
- *Rocco e i suoi fratelli*, Luchino Visconti, 1960.

Students will study a fifth film independently in preparation for the oral exam.

The films selected introduce students to two key directors of the 'new Italian cinema' of the 1980s and 1990s and to two great exponents of Italian neo-realism, Rossellini and Visconti. The films are not only masterpieces of cinema but provide a window on key periods and events in contemporary Italian history. *Roma città aperta* is set during the Resistance, *Rocco e i suoi fratelli* against the backdrop of the massive internal migrations associated with the economic miracle of the late 1950s. The Italy of the 1990s, depicted in *Il grande cocomero* and *Lamerica*, is a major economic power, its society reflecting a rapid process of modernization and secularization and the resulting contradictions. Although the directors and scriptwriters of three of the four films are men, all the films allow insight into the representations of women in Italian film and in Italian culture in general.



ORGANIZATION AND TEACHING METHOD

There are three contact hours per week, in seminar/workshop format. All class work is conducted in Italian.

The seminar time is organized around textual analysis of the films and exploration of their themes in relation to the context in which they were produced, as well as discussion of cinema conventions and key developments in the Italian film industry. During the first half of semester, each student is required to make an oral presentation on one week's topic, which constitutes the starting point for the seminar discussion that week.

The workshop time includes activities aimed at developing all four linguistic macro-skills (reading, writing, listening, speaking) and exploring grammatical structures, with particular attention to assisting students' comprehension of the dialogue of the films and the set readings in Italian. Some workshop time is regularly dedicated to providing feedback on students' writing in the continuous assessment tasks.

Students are required to view the films outside class. A regular weekly booking will be made of a LAN room in order to encourage students to watch them together. It is **essential** that all students have seen each film before the relevant discussion begins in class, that is: *Il grande cocomero* by week 2, *Lamerica* by week 4, *Roma città aperta* by week 7, *Rocco e i suoi fratelli* by week 10. Similarly, students are expected to read the set written material in Italian and/or English each week before attending class.

Classes are held in LAN 0.10 so that students have access to the *CWIC* Italian corpus and concordancing software (*DBT*) for reference. Any students who are not familiar with this tool (those who completed *Italian IIB: The Written Language* prior to 1998) will be given training in its use in week 4.

It is strongly recommended that students work regularly in self-access mode with the videodisc facility *Italia oggi*, located in LAN 1.11. Units of particular relevance to the subject are: *La liberazione di Roma il 5 giugno 1944*, *La mitica 600*, *Il film 'Lamerica' di Gianni Amelio*, *Federico Fellini in mostra*, *Antonioni a Venezia*, *Un Oscar per Antonioni*, *La scomparsa di Massimo Troisi*, *Anna Galiena*, *Marcello Mastroianni nel film 'Sostiene Pereira'*, *Giuseppe Tornatore e 'Lo schermo a tre punte'*, *Gian Maria Volonté*. Early in semester, especially, the units on actors and directors are useful in familiarizing students with film terminology.

Students are also encouraged to watch Italian programmes on SBS and Rai International and listen to those on SBS radio and 4EB, to participate in the activities of the students' club (GUCI) and to take advantage of opportunities for contact with the Italian community in Brisbane through such organizations as the Dante Alighieri Society.



Programma

NB: the essential readings for each week are marked with an asterisk.

Blocco 1: 1970-1990: generazioni a confronto e crisi della società e del cinema

Film: *Il grande cocomero*, Francesca Archibugi, 1993

Unità consigliata di *Italia oggi*: 'Anna Galiena'

Settimana 1 (11 luglio)

Argomenti:

- Introduzione al corso
- Introduzione al film *Il grande cocomero* nel contesto storico
- La rivolta del '68
- I giovani de *Il grande cocomero* a confronto con i giovani degli anni Settanta

Lecture (in classe):

'Il grande cocomero', recensione in *Cineforum*, Marzo 1993, n. 322, p. 84.

Ginsborg, P. 1990, *A History of Contemporary Italy: Society and Politics 1943-1988*, pp. 298-302; 311-316; 366-370.

Settimana 2 (18 luglio)

Argomento del seminario: Crisi di identità e declino di pubblico al cinema: come si collegano i due fenomeni?

Altri argomenti:

- Crisi dei valori del '68
- Crisi del cinema e declino di pubblico
- Introduzione all'analisi testuale del film

Lecture:

* Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 144-164.

* Brunetta, G. P. 1982, *Storia del cinema italiano 1945-1982* (vol. 2), pp. 793-7: 'Il paesaggio nella catastrofe: I dieci anni che sconvolgono il cinema'.

* Bordwell, D. and Thompson, K. 1993, *Film Art. An Introduction*, 'Principles of narrative construction', 'Narrative conventions - Genres'.

* 'Un film dedicato ai perdenti', *l'Unità*, maggio 1995 (fotocopia sul tavolino di fronte all'ufficio HUM 2.08)

Nowell-Smith, G. 1996, *The Companion to Italian Cinema*, p. 160, p. 163.

Settimana 3 (25 luglio)

Argomento del seminario: Come è cambiato il cinema italiano agli inizi degli anni Ottanta?

Altri argomenti:

- Il malessere degli anni Ottanta
- Parlare di sé al cinema: alcune scene tratte da *Bianca*, di Nanni Moretti.

Letture:

- Nowell-Smith, G. and others 1996, *The Companion to Italian Cinema*, pp. 6-8.
- * Sesti, M. 1994, 'Francesca Archibugi', in *Nuovo Cinema Italiano: Gli autori, i film, le idee*. (fotocopia sul tavolino)
- * Brunetta G. P. 2000, *Cent'anni di cinema italiano* vol. 2: pp. 348-51 'L'esplosione del sistema'; pp. 361-3 'Da Avati a Verdone'.
- Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 144-164 (come settimana 2).

Blocco 2: Il nuovo cinema italiano e gli anni Novanta

Film: *Lamerica*, Gianni Amelio, 1994

Unità consigliata di *Italia oggi*: 'Il film "Lamerica" di Gianni Amelio' (catalogata sotto 'Cinema' e 'Gianni Amelio')

Settimana 4 (1 agosto)

Argomento del seminario: Passato e presente: qual è la lezione storica di Gianni Amelio?

Altri argomenti:

- I livelli di narrativa di *Lamerica*
- Il neorealismo di *Lamerica*
- *Lamerica* come film epico
- I rifugiati albanesi

Letture:

- * Sesti, M. senza data, 'Noi italiani dovremmo azzerarci per poter cominciare daccapo', in *Gianni Amelio*, edizione a cura di G. Fofi, Roma, Dino Audino, pp. 55-57.
- * Sesti, M. senza data, 'America, America', in *Gianni Amelio*, edizione a cura di G. Fofi, Roma, Dino Audino, pp. 58-60.
- * Bordwell, D. and Thompson, K. 1993, *Film Art. An Introduction*, pp. 477-479: 'Italian Neorealism (1942-1951)'.
- * Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 88-105.
- Vecchi, P. 1994, 'Lamerica', *Cineforum*, settembre, n. 9, pp. 64-67.
- Sesti, M. 1994, 'E l'albanese scoprì Lamerica', *L'Espresso*, 22 luglio.

Settimana 5 (8 agosto)

Argomento del seminario: Confronta *Lamerica* con gli articoli di Kadaré e Amelio: è valida l'accusa di razzismo che lo scrittore fa al regista?

Altri argomenti:

- Analisi approfondita di alcune scene di *Lamerica*

- Filmare altre culture: è lecito?

Letture:

* Valli, B. 1995, 'Albania contro Lamerica', *la Repubblica*, 11 gennaio.

* Amelio, G. 1995, 'Viva Litalia', *la Repubblica*, 19 gennaio.

'Albanese non ti amo', *Panorama*, 23 giugno 1991.

Bugno, F. 1991, 'A ciascuno il suo profugo', *L'Espresso*, 23 giugno.

Vitti, A. 1996, 'Albanitaliamerica: viaggio come sordo sogno in *Lamerica* di Gianni Amelio', *Italica*, vol. 73, n. 2.

Balbo, L. e Manconi, L. 1992, *I razzismi reali*, Milano, Feltrinelli, pp. 30-35.

**Settimana 6 (15 agosto)**

Argomento del seminario: Che cosa si intende per berlusconizzazione della società italiana?

Altri argomenti:

- Rapporto tra cinema e televisione
- Scene da *Ladri di saponette*
- Stato dell'Italia nei primi anni Novanta: Tangentopoli

Lecture:

* Mitchell, T. 1996, 'Berlusconi, Italian Television and Recent Italian Cinema: Re-viewing *The Icicle Thief*', *Film Criticism*, vol. XXI, n. 1, pp. 13-23 (eventualmente fino a p. 33).

* Wolf, M. 1994, 'Mass Media: tra bulimia e anoressia', in *Stato dell'Italia*, a cura di P. Ginsborg, pp. 587-592.

Sassoon, D. 1995, '*Tangentopoli* or the democratization of corruption: considerations on the end of Italy's First Republic', *Journal of Modern Italian Studies*, vol. 1, n. 1, pp. 124-143.

Boni, F. 'Televisione e cinema in Italia negli anni di Tangentopoli' (fotocopia sul tavolino)

Tre settimane di vacanza**Blocco 3: Nascita del neorealismo – L'Italia della Resistenza e del dopoguerra**

Film: *Roma città aperta*, Roberto Rossellini, 1945

Unità consigliata di *Italia oggi*: 'La liberazione di Roma' (catalogata sotto l'argomento 'Storia')

Settimana 7 (12 settembre)

Argomenti:

- Introduzione al film *Roma città aperta* nel contesto storico: l'occupazione, la Resistenza, la Liberazione

Lecture:

Materiale supplementare verrà distribuito in classe.

* Ginsborg, P. 1990, *A History of Contemporary Italy: Society and Politics 1943-1988*, pp. 10-17: 'Politics and War 1943-4'; p. 17: 'Italian Society in the Early 1940s' (first paragraph); pp. 48-52: 'The Christian Democrats'; 42-43: 'The Communists'; pp. 63-71: 'The National Insurrection in the North, April 1945'; ch. 3 'The Post-war Settlement, 1945-8' esp. pp. 72-93: introduction to the chapter, 'The Capitalist Front', 'The Working-class Movement', 'Parri and De Gasperi, June 1945 to May 1946: a. Politics and Institutions'; pp. 98-112: 'The Republic and the End of the Grand Coalition'.

Morante, E. 1974, *La storia*, Torino, Einaudi, pp. 335-6 da 'A mezza strada fra Via di Porta Labicana e lo Scalo Merci' a 'Infine si trovò sola'.

d'Eramo, L. 1993, *Ultima luna*, Milano, Mondadori, pp. 142-146 da 'Finalmente la mattina del 19 luglio 1943' a 'S'era nel giugno del '44'.

Settimana 8 (19 settembre)

Argomenti:

- Il neorealismo italiano
- Rappresentazione delle forze del bene e del male nel film *Roma città aperta*

Lecture:

* Brunetta, G. P. 2000, *Cent'anni di cinema italiano*, vol 2: pp. 7-8 'Un bene di prima necessità'; pp. 9-10 'Capolavori in cerca di pubblico'.

* Dickie, J. 1996, 'Imagined Italies', in D. Forgacs and R. Lumley (eds) *Italian Cultural Studies: An Introduction*, esp. pp. 23-27.

Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 88-105.

Wagstaff, C. 1996, 'Cinema', in D. Forgacs and R. Lumley (eds) *Italian Cultural Studies, An Introduction*, pp. 226-7 on neorealism.

Bordwell, D. and Thompson, K. 1993, *Film Art. An Introduction*, pp. 477-479: 'Italian Neorealism (1942-1951)'.

Settimana 9 (26 settembre)

Argomenti:

- Rappresentazione delle donne in *Roma città aperta*
- Rappresentazione di Roma nel film
- I rapporti tra comunisti e cattolici nella Resistenza e nel dopoguerra

Lecture:

* Canziani, A. 1977, *Gli anni del neorealismo*, pp. 35-37 (eventualmente anche pp. 15-34 e 38).

Brunetta, G. P. 2000, *Cent'anni di cinema italiano*, vol 2: pp. 29-30 'Comunione tra schermo e platea'.

Gundle, S. 1990, 'From Neorealism to *Luci rosse*: Cinema, Politics, Society, 1945-85', in Z. Baranski and R. Lumley (eds) *Culture and Conflict in Postwar Italy*.

Blocco 4: Oltre il neorealismo – Il miracolo economico

Film: *Rocco e i suoi fratelli*, Luchino Visconti, 1960

Unità consigliata di *Italia oggi*: 'La mitica 600' (catalogata sotto l'argomento 'Realtà sociale')

Settimana 10 (3 ottobre)

Argomenti:

- Il contesto storico del film: questione meridionale, riforma agraria ed occupazioni delle terre, miracolo economico, migrazioni interne
- Il film tra mito e storia

Lecture:

- * Santarelli, E. 1997, *Storia critica della Repubblica: L'Italia dal 1945 al 1994*, Milano, Feltrinelli, pp. 86-90: 'Le grandi migrazioni interne ed esterne'.
- Clerici, S. e Di Pierro, A. 1991, '1951-1991. Quarant'anni di numeri che fanno la storia', *Il Venerdì de la Repubblica*, 18 October, citato in F. Minuz e altri 1995, *L'italiano per gli scambi internazionali*, pp. 8-13: '1951. C'è una speranza che unisce gli italiani. È la seicento...?'
- Ginsborg, P. 1990, *A History of Contemporary Italy: Society and Politics 1943-1988*, ch. 7: 'The "Economic Miracle", Rural Exodus and Social Transformation, 1958-63', esp. pp. 210-212, 217-225; ch. 4: 'The Agrarian Reform' esp. pp. 122-133, 137-140.
- Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 115-124.

Settimana 11 (10 ottobre)

Argomenti:

- Mobilità sociale e sradicamento culturale
- Superstizione, miti e riti sociali nel film
- I sentimenti e la morale

Lecture:

- * Brunetta, G. P. 2000, *Cent'anni di cinema italiano*, vol 2: pp. 260-4 'La <<recherche>> di Luchino Visconti'.
- * Nowell-Smith, G. 1973, *Luchino Visconti*, pp. 7-13: 'Introduction'; pp. 158-178: 'Rocco and his Brothers'.

Settimana 12 (17 ottobre)

Argomenti:

- Sessualità e violenza nel film
- Rappresentazione delle donne
- Rocco è un santo?

Lecture:

- * Tonetti, C. 1983, *Luchino Visconti*, pp. 79-92: "'Anthropomorphic Cinema": Rocco and His Brothers'.
- * Sorlin, P. 1996, *Italian National Cinema 1896-1996*, pp. 134-137.
- Stirling, M. 1979, *A Screen of Time: A Study of Luchino Visconti*, ch. 17.

Settimana 13 (24 ottobre)

Argomenti:

- Relazione tra cultura, cinema e identità nazionale
- Televisione via cavo
- Il dominio di Hollywood
- Internet

Lecture:

- * Sorlin, P. 1996, *Italian National Cinema 1896-1996*, 'Introduction', pp. 1-15.
- * Fofi, G. 1994, 'Cinema: raccontare il paese e la società', in *Stato dell'Italia*, a cura di P. Ginsborg, pp. 593-596.

Brunetta, G. P. 2000, *Cent'anni di cinema italiano*, vol. 2: pp. 403-420 'Aggiornamento 1998'.

Wagstaff, C. 1996, 'Cinema', in D. Forgacs and R. Lumley (eds) *Italian Cultural Studies, An Introduction*.

ASSESSMENT

Assessment item	Weighting	Due date
Continuous assessment	20%	Throughout semester
Oral presentation	20%	Weeks 2-6
Participation	10%	
Written exam	25%	Week 15 or 16
Oral exam	25%	Week 15 or 16

Continuous assessment

The continuous assessment item will consist of four written tasks, one related to each block. These are to be handed in at class in weeks 4, 7, 10 and 13 respectively. Each student's best three marks will be taken into account in calculating the overall mark for this item.

Oral presentation

The oral presentations will be held in the first half of semester (weeks 2-6) and the topics are those listed in the weekly programme above. A presentation will be 10-15 minutes long and will provide the starting point for class discussion. Students will be required to select a topic (and therefore a date) for their presentation in week 1.

Participation

The mark awarded for participation will reflect students' attendance and contribution to class activities and discussion throughout semester. All students are expected to participate actively each week, demonstrating their understanding of both the films and the set readings.

Examinations

The written exam will consist of short commentaries in Italian on aspects of the four films studied. The oral exam will be in the form of an interview with the teaching team, in which students will discuss a film of their choice, other than those studied in class.

TEXTS AND SUPPORTING MATERIALS

Set texts

McCormick, C. 1988, *Basic Italian Grammar*. Melbourne: Longman.

Videos of the set films for the course are available for borrowing from the LAN reception desk and must not be removed from the LAN building. The library also holds a copy of *Roma città aperta*.

Reference books

As well as a good bilingual dictionary (eg *Concise Cambridge Italian Dictionary*, *Collins Sansoni Italian Dictionary*) students will need access to a monolingual dictionary such as *Dizionario Garzanti della lingua italiana* or *Il nuovo Zingarelli*.

The library holds *Dizionario Garzanti della lingua italiana*, *Lessico universale italiano* and *Enciclopedia italiana Treccani*.

The *Italia oggi* workstation is equipped with a reference library, including monolingual and bilingual dictionaries, grammar reference books, mini-encyclopedias and atlas. These books may be consulted at any time, but must not be removed from room LAN 1.11. Before entering the room, students are required to leave their ID card at Reception.

The following reference books on the Italian language and grammar are available in the library:

- Adorni, S. and Primorac, K. 1982, *English Grammar for Students of Italian*. Ann Arbor: Olivia and Hill.
- Avitabile, G. 1977, *Italian for the English-speaking*. Rome: Bonacci.
- Bettoni, C. and Vicentini, G. 1997, *Passeggiate italiane: livello avanzato*. Rome: Bonacci.
- Dardano, M. and Trifone, P. 1985, *La lingua italiana*. Bologna: Zanichelli.
- Graziano, C. *Italian Verbs and Essentials of Grammar*. Chicago: Passport.
- Guarnuccio, A. and C. 1993, *The Complete Italian Verb Book*. Carlton: CIS Educational.
- Lepschy, A. L. and G. 1988, *The Italian Language Today*. London: Hutchinson.
- Marmini, P. and Vicentini, G. 1998, *Passeggiate italiane: livello intermedio*. Rome: Bonacci.
- Oriolo, L. 1990, *A New Style Italian Grammar*. London: Links.

Recommended reading on contemporary Italian cinema (in Reserve collection)

- Baranski, Z. and Lumley, R. (eds) 1990, *Culture and Conflict in Postwar Italy*. London: Macmillan.
- Bondanella, P. 1984, *Italian cinema. From Neorealism to the Present*. New York: Ungar.
- Brunetta, G. P. 1982, *Storia del cinema italiano dal 1945 agli anni Ottanta*. Vol 2. Rome: Editori Riuniti.
- Brunetta, G. P. 2000, *Cent'anni di cinema italiano. Vol. 2. Dal 1945 ai giorni nostri*. Rome: Laterza.
- Canziani, A. 1977, *Gli anni del neorealismo*. Florence: La nuova Italia.
- Ferrero-Regis, T. 1998, *The new Italian cinema: nostalgia and disillusionment in the young generation of filmmakers*. (BA Hons thesis)
- Forgacs, D. and Lumley, R. (eds) 1996, *Italian Cultural Studies*. Oxford: OUP.
- Gieri, M. 1995, *Contemporary Italian Filmmaking: strategies of subversion: Pirandello, Fellini, Scola, and the directors of the new generation*. Toronto: University of Toronto Press.
- Michalczyk, J. 1986, *Italian Political Filmmakers*. Rutherford: Fairleigh Dickinson University Press.

- Moliterno, G. (ed.) 2000, *Encyclopedia of Contemporary Italian Culture*. Routledge. (still on order at time of writing)
- Nowell-Smith, G. 1973, *Luchino Visconti*. London: Secker & Warburg.
- Nowell-Smith, G. and others 1996, *The Companion to Italian Cinema*, London: British Film Institute.
- Rondolino, G. 1974, *Roberto Rossellini*. Florence: La Nuova Italia.
- Rossi, P. 1988, *Roberto Rossellini: a guide to references and resources*. Boston: G. K. Hall & Co.
- Sorlin, P. 1996, *Italian National Cinema 1896-1996*. London: Routledge.
- Stirling, M. 1979, *A Screen of Time: A Study of Luchino Visconti*. New York: Harcourt Brace Jovanovich.
- Tonetti, C. 1983, *Luchino Visconti*. Boston: Twayne.

Articles from periodicals:

- Bondanella, P. 1995, 'Recent work on Italian cinema', *Journal of Modern Italian Studies*, vol. 1, n. 1, pp. 101-123.

Periodicals:

Bianco e nero
Cineforum
Monthly Film Bulletin
Film Criticism
Italica (some articles on cinema)

Recommended reading on contemporary Italian history (in Reserve collection)

- Clark, M. 1996, *Modern Italy 1871-1995*, [2nd ed.]. London: Longman.
- Duggan, C. 1994, *A Concise History of Italy*. Cambridge: Cambridge University Press.
- Ginsborg, P. (ed.) 1994, *Stato dell'Italia*. Milan: Mondadori.
- Ginsborg, P. 1990, *A History of Contemporary Italy: Society and Politics 1943-1988*. Harmondsworth: Penguin.
- Gundle, S. and Parker, S. (eds) 1995, *The New Italian Republic: From the fall of the Berlin Wall to Berlusconi*. London: Routledge.
- Richards, C. 1995, *The New Italians*. Harmondsworth: Penguin.
- Sassoon, D. 1997, *Contemporary Italy: Economy, Society and Politics since 1945*, [2nd ed.]. London: Longman.

Recommended general viewing and listening

- *Italianissimo II*. BBC. The library holds the videocassettes and books.
- *Italia News*. 10.00 am Sundays on SBS TV.
- *Tg1*. Italian news 6.55 am weekdays on SBS TV.
- SBS Radio

- Radio 4EB (1053 AM)
- Rai International TV. The Rai is the Italian State Broadcasting Service. The international channel is received by satellite (24 hours a day) and can be viewed in the LAL private practice lab, where programmes can also be taped. The programme guide is available on the Internet at the address [http:// www.raiiinternational.rai.it/](http://www.raiiinternational.rai.it/)

Films

The Italian Resource Area holds a collection of Italian films available for borrowing for up to four days at a time. To request a film, students should contact Amedeo Tosco in the Resource Area (HUM 0.21) and, if he is not in, ring him on 3875 7541 and leave a message.

Members of the Dante Alighieri Society may borrow films from the Society's collection housed in the Dante rooms at the Italo-Australian Centre, 23 Foster St Newmarket. For enquiries, telephone 3356 7731 Monday-Thursday evenings 6.30 - 8.00 or Friday mornings.

The Italian Consulate, at AMP Place, Eagle St, City, also holds a large collection of films available for borrowing. Amedeo has a catalogue.

Films recommended as subject of oral exam and for general viewing (available from the Italian Resource Area)

Germania anno zero, Roberto Rossellini, 1947.

Bellissima, Luchino Visconti, 1951.

Il gattopardo, Luchino Visconti, 1963.

Ladro di bambini, Gianni Amelio, 1992.

Mignon è partita, Francesca Archibugi, 1988.

Johnny Stecchino, Roberto Benigni, 1991.

La vita è bella, Roberto Benigni, 1998.

Sostiene Pereira, Roberto Faenza, 1995.

Porte aperte, Emidio Greco, 1993.

Speriamo che sia femmina, Mario Monicelli, 1986.

Palombella rossa, Nanni Moretti, 1989.

Il portaborse, Daniele Luchetti, 1991.

Caro Diario, Nanni Moretti, 1993.

Ladri di saponette, Maurizio Nichetti, 1989.

Mediterraneo, Gabriele Salvatores, 1991.

Sud, Gabriele Salvatores, 1993.

La famiglia, Ettore Scola, 1984.

Nuovo Cinema Paradiso, Giuseppe Tornatore, 1988.

Stanno tutti bene, Giuseppe Tornatore, 1990.

General sources of information, analysis and comment on Italian issues

A very useful source of articles, chronologies and statistics is the series *Italian Politics: A Review*. Most numbers are held in the Reserve section.

Up-to-date articles on Italy are found in the following journals:

Journal of Modern Italian Studies

Il mulino (in Italian)

Polis (in Italian)

West European Politics

Contemporary European History

Current History

Students are encouraged to make a habit of browsing through the Italian newspapers and magazines held in the library. *L'Espresso* and *Panorama* are Italian current affairs weeklies. *Il Globo*, *La Fiamma* and *Nuovo Paese* are Italo-Australian publications. Most of the major Italian newspapers put their main articles on the Internet.

Instructions for Internet access and useful Internet addresses in Italy will be provided in class. Students are encouraged to use the computers in the private practice lab (LAN 0.22) and in LAN 0.25 and LAN 0.10, when those rooms are not booked for classes, for accessing Internet in their own time.

ADMINISTRATION

Dante Alighieri Society Prize

The Dante Alighieri Society offers a prize to enable an outstanding student who has completed at least 60 credit points in Italian subjects at second and third year level to attend a course in Italy. The award of the prize is subject to confirmation from the Rome Central Committee. Details will be available from members of the teaching team.

Submission of Assessment Items

Each continuous assessment item will have a due date specified and must be handed in at class on that date. Work received late will be corrected but not awarded a mark.