

John Cabot University  
CMS/ITS 243-1 CINEMATIC ROME-SUM II 2018  
Period: M-Th 11:10am–1pm  
Room: T.G.1-Tiber Campus, Ground Floor, Room 1  
Instructor: Marco G. Ferrari, [mferrari@johncabot.edu](mailto:mferrari@johncabot.edu)  
Office hours: by appointment

## COURSE DESCRIPTION

An analysis of the social, aesthetic, political, and rhetorical implications of cinematic representations of Rome, from silent films to the present. This course will evaluate and discuss ten primary films, along with excerpts from a number of others. We will consider five main topics: Images of Ancient Rome; Before and After World War II; "Americans" in Rome, and Rome in America; Fellini's Rome; and Urban Angst, Roman Style. As the semester progresses, we will consider how Rome functions as a "character" in the movies, as well as how The Eternal City comprises the *mise-en-scène*. We will assess the artistic representations of Roman monuments and streetscapes on movie sets, as opposed to location shooting. Special attention will be given to memory construction, as well as the rhetoric of "places and spaces" (how the physical/symbolic setting influences us). In this course, students will visit cinematic landmarks in Rome and write about their experiences

## SUMMARY OF COURSE CONTENT

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## LEARNING OUTCOMES

1. Students will become familiar with critically acclaimed films that prominently feature Roman landmarks and streetscapes.
2. Students will develop their film criticism skills, with special emphasis on analysis of the *mise-en-scène* (film setting), memory construction, and the rhetoric of "places and spaces" (how the physical/symbolic setting influences us).
3. Students will consider cinema as an expression of national or international culture, aesthetics, values, and politics.
4. Students will gain an appreciation for the Italian film industry.
5. Students will hone their descriptive, experiential, and analytical writing and presentation skills through assignments tailored to foster personal engagement with the Eternal City.

## COURSE HOME PAGE

<http://moodle.johncabot.edu/>

Enrollment Key: **CinematicRome** (case sensitive and no space)

All readings, guides, assignments and in-class material will be posted on Moodle along with auxiliary readings and points of reference that can help further understanding. Additional

material may be distributed in class. Since Moodle is not integrated with the school database, and with the class roster, you will have to create your own account, if you do not have already one. Once you have an account, you will have to enroll in this course by using the enrollment key (noted above).

## SCREENINGS

Each class will have a time where we'll view key feature-length works. Each full-length film screening will be available on **Reserve** in the library. Additional content not listed on the syllabus that is screened in class will also be available in the **Viewings List** (with links when possible) on Moodle and updated on a weekly basis.

## GRADING

- Project #1-Location Meditation (15%)
  - Project #2-Video Essay (25%)
  - Project #3-Film Analysis/In-class Presentation (25%)
  - Screening Notes (10%). Hand-written screening notes must be handed in on the last day of class. (purchase a journal/notebook dedicated for this)
  - Attendance, Participation, \*Discussion Leads (25%)
- \*Discussion Leads: For each class two students will lead discussions with two questions/observations based off the assigned readings for that class. These questions will be typed and handed in at the beginning of the class.

## ATTENDANCE REQUIREMENTS

Attendance and punctuality are absolutely crucial. Unexcused absences will result in an F (Fail) grade for Attendance & Participation. More than 3 unexcused absences will result in failing the course. If unexcused, a tardy of more than 10 minutes will be counted as an absence.

You cannot make-up a major exam (midterm or final) without the permission of the Dean's Office. The Dean's Office will grant such permission only when the absence was caused by a serious impediment, such as a documented illness, hospitalization or death in the immediate family (in which you must attend the funeral) or other situations of similar gravity. Absences due to other meaningful conflicts, such as job interviews, family celebrations, travel difficulties, student misunderstandings or personal convenience, will not be excused. Students who will be absent from a major exam must notify the Dean's Office prior to that exam. Absences from class due to the observance of a religious holiday will normally be excused. Individual students who will have to miss class to observe a religious holiday should notify the instructor by the end of the Add/Drop period to make prior arrangements for making up any work that will be missed.

## OFFICE HOURS

I am available to discuss any concerns or questions outside of class time. Please do not hesitate to email me to schedule a meeting.

## ACADEMIC HONESTY

As stated in the university catalog, any student who commits an act of academic dishonesty will receive a failing grade on the work in which the dishonesty occurred. In addition, acts of

academic dishonesty, irrespective of the weight of the assignment, may result in the student receiving a failing grade in the course. Instances of academic dishonesty will be reported to the Dean of Academic Affairs. A student who is reported twice for academic dishonesty is subject to summary dismissal from the University. In such a case, the Academic Council will then make a recommendation to the President, who will make the final decision.

#### STUDENTS WITH LEARNING OR OTHER DISABILITIES

John Cabot University does not discriminate on the basis of disability or handicap. Students with approved accommodations must inform their professors at the beginning of the term. Please see the website for the complete policy.

#### ASSESSMENT CRITERIA

A: work of this quality directly addresses the question or problem raised and provides a coherent argument displaying an extensive knowledge of relevant information or content. This type of work demonstrates the ability to critically evaluate concepts and theory and has an element of novelty and originality. There is clear evidence of a significant amount of reading beyond that required for the course.

B: This is highly competent level of performance and directly addresses the question or problem raised. There is a demonstration of some ability to critically evaluate theory and concepts and relate them to practice. Discussions reflect the student's own arguments and are not simply a repetition of standard lecture and reference material. The work does not suffer from any major errors or omissions and provides evidence of reading beyond the required assignments.

C: This is an acceptable level of performance and provides answers that are clear but limited, reflecting the information offered in the lectures and reference readings.

D: This level of performances demonstrates that the student lacks a coherent grasp of the material. Important information is omitted and irrelevant points included. In effect, the student has barely done enough to persuade the instructor that s/he should not fail.

F: This work fails to show any knowledge or understanding of the issues raised in the assignment.

#### CLASS ETIQUETTE

The following is to help you cultivate professional demeanor in your life and to develop a respectful relationship with your classmates and professor. Not following these guidelines can impact your participation and attendance grade.

General: Read the syllabus and visit the class website. 99.9% of your questions will be answered there.

In-class: Arrive on time and remain in class during the duration of class. If you must leave, do not leave right at the start of class (when important announcements are being made), during student presentations and during screenings. Chronic tardiness will impact your grade.

**Class discussion:** Lessons are built around class discussion, so be prepared to discuss the assigned material during class. Please come with informed ideas and opinions.

**Missing class:** If you miss class, you do not need to email the professor to ask what you missed or what you need to cover. All that information is on the class syllabus and it is not necessary for the professor to type up and email you the lecture when you can get the information from the course readings and your classmates. You can also meet with the professor before the following class to ask questions.

**Email:** Professors maintain regular working hours and have office hours. Please do not email on the weekend or the night before class and expect an immediate response. When emailing, please include something in the email text. Do not just send an email with a subject line and attachment.

**Phones and computers:** Phones are strictly forbidden in class. If you use one, you will be counted as absent (after one warning). Computers and tablets are allowed on a case-by-case basis. Please ask for permission before using computers in class. All computers must be closed during screenings of media.

**Reviewing assignment drafts:** In some special cases and given adequate warning, students concerned about their grades can discuss drafts of their projects during office hours.

**Assignment approval:** Most assignments require topic approval. Make sure you understand the assignment requirements and submit your proposal in a timely manner. Assignments that need topic approval that are not formally approved will not receive credit.

**Assignment extensions:** Under special circumstances extensions are given, but you must first ask for permission. If you submit an assignment late without first asking for an extension, your grade will be affected by the normal penalty.

**Grades:** Do not argue about your grade. Grades are not a form of punishment or reward, and are not a reflection of who you are as a human being. Rather, grades serve as a signpost of where you are at in terms of skills, abilities and quality of work in relation to the assignment. It is there to help you understand the areas where you need to improve your work.

## **SCHEDULE**

*Please note that this schedule is subject to change.*

### **WEEK 1: EPIC & FASCIST ROME**

#### **Monday, July 2**

- Introduction and in-class readings
- Screening: *Night on Earth*--Rome episode with Roberto Benigni (1991, dir. Jim Jarmusch)
- Readings for 7/3:
  - Mora, Carl J. "The Image of Ancient Rome in the Cinema"
  - Steven Ricci, *Cinema and Fascism: Italian Film and Society, 1922-1943* (University of California Press, 2008), pp. 95-104.
- Further readings:
  - Reich, Jacqueline. "Mussolini at the Movies: Fascism, Film and Culture," in *Re-Viewing Fascism: Italian Cinema, 1922-1943* (Indiana University Press, 2002), pp. 3-29. [Google Books, partial preview, with about 5 pages missing; you don't have to read the full version of the essay, but if you want to, the book is on reserve at the library.]  
<https://books.google.it/books?id=KJ5Vx2luQhEC&printsec=frontcover&hl=it#v=onepage&q&f=false>

#### **Tuesday, July 3**

- Screening: *Scipione l'africano/ Scipio Africanus: The Defeat of Hannibal* (1937, 83 min, dir. Carmine Gallone) + Misc. Clips
- \*Project #1 Assigned
- Readings for 7/5:
  - Mellen, Joan. "Fascism in the Contemporary Film." *Film Quarterly* 24 (1971): 2-19.
  - Marcus, Millicent. "Bertolucci's *The Conformist*: A Morals Charge," in *Italian Film in the Light of Neorealism* (Princeton University Press, 1986), pp. 285-312.

#### **Wednesday, July 4**

- *Holiday, no class*

#### **Thursday, July 5**

- Screening: *Il conformista/ The Conformist* (1970, 112 min, dir. Bernardo Bertolucci)

#### **Friday, July 6 (makeup class for July 4)**

- Class discussion on *The Conformist*
- \*Project #2 Assigned
- Readings for 7/9:
  - Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 8th Ed. ed. Boston: McGraw Hill, 2008. pp 459-461
  - Shiel, Mark. "Imagined and Built Spaces in the Rome of Neorealism." In *Cinematic Rome*, edited by Richard Wrigley, 27-42. Leicester, UK: Troubador Publishing, Ltd., 2008.

- Gottlieb, Sidney. *Roberto Rossellini's Rome Open City*. Cambridge University Press Film Handbooks Series. Cambridge: Cambridge University Press, 2004. pp. 1-16.

Further Readings:

- Rome-Open-City-program\_note.pdf

**WEEK 2: NEOREALISM**

**Monday, July 9**

- Screening: *Roma città aperta/Rome Open City* (1945, 105 min, dir. Roberto Rossellini)
- \*Project #1 Due
- Readings for 7/10:
  - Bazin, André, Jean Renoir, François Truffaut, Dudley Andrew, and Hugh Gray. *What Is Cinema?* Berkeley: University of California Press, 2005, chapters: "An Aesthetic of Reality" (pp. 16-52) & "Bicycle Thief" (pp. 47-60)
- Further Reading:
  - *Breaking the Glass Armor: Neoformalist Film Analysis*. Princeton, N.J.: Princeton University Press, 1988, "Realism in the Cinema: Bicycle-Thieves (pp. 197-217)

**Tuesday, July 10**

- Screening: Neorealism continued, clips from *Paisà* (1946, Roberto Rossellini), *Ladri di biciclette/Bicycle Thieves* (1948, Vittorio De Sica), and *Umberto D* (1952, Cesare Zavattini/Vittorio De Sica)
- Readings for 7/11:
  - Steimatsky, Noa. "The Cinecittà Refugee Camp (1944-1950)." *October* 128, no. 128 (2009).

**Wednesday, July 11**

- Screening: *Profughi a Cinecittà* (2013, 52 min, dir. by Marco Bertozzi, Noa Steimatsky, and Istituto Luce)
- Project #2 Proposal Due & Workshop

**Thursday, July 12**

- \*Cinecittà/LUCE site visit
- Readings for 7/16:
  - Bunuel\_Cinema Instrument of Poetry\_1978.pdf
  - John David Rhodes, Stupendous, Miserable City: Pasolini's Rome (University of Minnesota Press, 2007)., "Accattone against the Neorealist City", pp. 40-74. This is an e-book; you will need your library username and password to access it.  
<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/213436107>
  - Michele Manfellotto, "Touchables 3: A Hooligan Iconocity," *NERO* no. 30 (Fall 2012). Read pages 1-8

### **WEEK 3: THE PERIPHERY; PASOLINI & ANTONIONI**

#### **Monday, July 16**

- Screening: *Accattone* (1961, 120 min, dir. Pier Paolo Pasolini)
- Readings for 7/17:
  - John David Rhodes, Stupendous, Miserable City: Pasolini's Rome (University of Minnesota Press, 2007), "Mamma Roma and Pasolini's Oedipal (Housing) Complex", pp. 110-135. This is an e-book; you will need your library username and password to access it.  
<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/213436107>

#### **Tuesday July 17**

- Screening: *Mamma Roma* (1962, 102 min, dir. Pier Paolo Passolini)
- \*Project #3 Assigned
- Readings for 7/18:
  - Benci, Jacopo. "Michelangelo's Rome: Towards an Iconology of L'Eclisse." In Cinematic Rome, edited by Richard Wrigley, 63-85. Leicester, UK: Troubador Publishing, Ltd., 2008.
  - Esposito, Joan. "Antonioni and Benjamin: Dialectical Imagery in 'Eclipse.'" Film Criticism 9 (1984): 25-38.

#### **Wednesday July 18**

- Screening: *L'Eclisse* (1962, 126 min, dir. Michelangelo Antonioni)

#### **Thursday July 19**

- \*Project #2 Due (via wetransfer)
- \*Site visit: Pigneto or L'EUR film locations
- Readings for 7/23:
  - *I soliti ignoti* Mario Monicelli film review • MIFF 2014.pdf
  - "Watching Italians Turn Around: Gender, Looking, and Roman/Cinematic Modernity", John David Rhodes in: Burke, Frank, ed. *A Companion to Italian Cinema* (Malden, MA and Oxford: Blackwell Publishing, 2016).

### **WEEK 4: POST-NEOREALISM—COMMEDIA ITALIANA & FELLINI**

#### **Monday, July 23**

- Screening: *Soliti Ignoti/Big Deal on Madonna Street* (1958, 111 min, dir. Mario Monicelli) + misc. clips
- Readings for 7/24:
  - Gundle, Stephen. "La Dolce Vita." History Today 50 (2000): 29-35.
  - Gordon, Mary. "Rome: The Visible City." Salmagundi 124 (1999): 79-94.
- Further readings:
  - Harcourt, Peter. "The Secret Life of Federico Fellini." Film Quarterly 19 (1966): 4-19.

### **Tuesday, July 24**

- Screening: *La dolce vita* (1960, 180 min, dir. Federico Fellini)
- Readings for 7/25:
  - Paul, Joanna. "Rome Ruined and Fragmented: The Cinematic City in Fellini-Satyricon and Roma." In *Cinematic Rome*, edited by Richard Wrigley, 109-121. Leicester, UK: Troubador Publishing, Ltd., 2008.

### **Wednesday, July 25**

- Screening: *La dolce vita* (con't) + clips from *Roma* (1972) *8 1/2* (1963), *Fellini Satyricon* (1969)...

### **Thursday, July 26**

- Screening: Fellini continue
- \*Project #3 Rough Drafts Due & Workshop
- Readings for 7/30:
  - Baumgartner, Michael. "A Walk through R?: Peter Greenaway's Mapping of Rome in *The Belly of an Architect*." In *Cinematic Rome*, edited by Richard Wrigley, 143-172. Leicester, UK: Troubador Publishing, Ltd., 2008.

## **WEEK 5: CONTEMPORARY ROME**

### **Monday, July 30**

- Screening: *The Belly of an Architect* (1987, 118 min, dir. Peter Greenaway)
- Readings for 7/31
  - Marcus, Millicent. "Caro Diario and the Cinematic Body of Nanni Moretti." *Italica* 73, no. 2 (1996): 233. doi:10.2307/479365.

### **Tuesday, July 31**

- Screening: *Caro diario* (1993, 101 min, dir. Nanni Moretti)
- Readings
  - La-grande-bellezza-synopsis-interviews.pdf
  - Picarelli, E., (2015). The Great Beauty: Italy's inertia and neo-baroque aestheticism. *JOMEC Journal*. (8).

### **Wednesday, August 1**

- Screening: *La Grande Bellezza/The Great Beauty* (2013, 142 min, dir. Paolo Sorrentino)

### **Thursday, August 2**

- Screening: *La Grande Bellezza* con't
- \*Project 3 Workshop

### **Friday August 3/Finals**

- \*Project #3 Due + In-class Presentations

FINE



## BOOKS RESERVES

Steven Ricci, *Cinema and Fascism: Italian Film and Society, 1922-1943* (University of California Press, 2008), pp. 95-104. Library e-book. If accessing the link off-campus, you will need your university username and password.

<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/774493722>

Reich, Jacqueline, and Piero Garofalo. *Re-Viewing Fascism : Italian Cinema, 1922-1943*. Book Collections on Project Muse. Bloomington: Indiana University Press, 2002.

<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/51073955>

Cinematic Rome, edited by Richard Wrigley. Leicester: Troubador, 2008.

<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/244768020>

Rhodes, John David, and Elena Gorfinkel. 2011. *Taking Place : Location and the Moving Image*. Minneapolis: University of Minnesota Press.

jcu ebook

<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/767953048>

Rome, postmodern narratives of a cityscape

<https://jculibrary.on.worldcat.org/oclc/827268436>

Available John Cabot - Frohring Library Main Collection (circulating)DG807.6 .R665

Italian film in the light of neorealism

<https://jculibrary.on.worldcat.org/oclc/13760352>

Available John Cabot - Frohring Library Main Collection (circulating)PN1993.5.I88 M28

After Fellini : national cinema in the postmodern age

<https://jculibrary.on.worldcat.org/oclc/46729452>

Available John Cabot - Frohring Library Main Collection (circulating)PN1993.5.I88 M283  
2002

World Film Locations.

<https://jculibrary.on.worldcat.org/oclc/875097530>

ebook

Peter Bondanella. *Italian Cinema: From Neorealism to the Present*, 3rd Ed. (Continuum, 2007), pp. 118-124 [Google Books link]

<https://jculibrary-on-worldcat-org.jcu.idm.oclc.org/oclc/45320837>