

**Senate Curriculum Committee
Report to Senate
October 2015**

CONTENTS

I. SUMMARY

- | | |
|--|------|
| 1. Items (6) That Do Not Require Senate Approval | p. 2 |
| 2. Items (3) That Require Senate Approval (with motions) | p. 3 |

II. DOCUMENTATION pp. 4-17

1. Department of English
2. Fine Arts Program
3. Department of Romance Languages

A. Items That Do Not Require Senate Approval

1. Department of English

- a. Proposal to change course number: ENGL 2103 Creative Writing Skills to ENGL 2113 Creative Writing Skills.

Approved by the SCC.

2. Fine Arts Program

- a. Request for minor change Calendar description to FNAR 2813/2823/3813/3823/4813/4823 Chamber Music Performance, Composition, and Analysis I/II/III/IV/V/VI. This is so the course sequence can work in tandem with a new course sequence proposal (included in this report, Section B, #2).

Approved by the SCC.

3. Department of Romance Languages

- a. Proposal for two Special Topics courses in Spanish: SPAN 3643 & SPAN 4603.

Approved by the SCC.

4. Catholic Studies Program

- a. Proposal for a Special Topics Course in Catholic Studies: CATH 3813 J.R.R. Tolkien as a Catholic Writer.

Approved by the SCC.

5. Vice-President (A&R) of St. Thomas University (on behalf of the Elmaatagemg program for Mi'kmaq students from the Elsipogtog First Nation)

- a. Proposal to revive HUM 1003 Introduction to University Studies.

Approved by the SCC.

6. Department of Political Science

- a. Proposal for minor change to program description for POLS Honours Program (stipulating requirement of taking CRIM 2113 Introduction to Quantitative Research Methods as POLS 2913 Quantitative Methods in Social Science). Added to the Calendar's list of courses that POLS Honours students must complete will be: "POLS 2913 Quantitative Methods in Social Science".
- b. Two (2) proposals for cross-listing (i) that CRIM 2113 Introduction to Quantitative Research Methods be cross-listed with Political Science 2913 Quantitative Methods in Social Science & (ii) that HMRT 3503 Moot Court be cross-listed with POLS 3403 Moot Court.

Approved by the SCC.

B. Items That Require Senate Approval (with motions)

1. Department of English

a. Minor program requirement revisions: The department has proposed to increase the requirement for (i) Honours in English with a Concentration in Creative Writing & (ii) Honours in English with a Concentration in Drama from 48 credit hours to 60 credit hours.
(Please see p. 4 for documents)

MOTION: That the Department of English's program requirement revisions be approved.

2. Fine Arts Program

a. New course sequence proposal: FNAR 1511-4511 (including FNAR 1511, 2511, 3511 and 4511) Ensemble Practice I/II/III/IV/V/VI/ VII/VIII.
(Please see pp. 5-10 for documents)

MOTION: That FNAR 1511-4511 be approved.

3. Department of Romance Languages

a. Two new course proposals in Italian: ITAL 2043 Intermediate Italian II and ITAL 3043 Italian Cinema.
(Please see pp. 11-17 for documents)

MOTION: That ITAL 2043 and ITAL 3043 be approved.

II. DOCUMENTATION

1. Department of English

Proposal: To increase the required credit hours for Honours in English with a Concentration in Creative Writing and Honours in English with a Concentration in Drama from 48ch to 60ch.

The English Department's curriculum revision (passed by Senate in 2014) states:
To graduate with **Honours in English** with a **Concentration in Creative Writing**, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to at least 18 credit hours in Creative Writing courses, including English 4196 Honours Thesis in Creative Writing.

To graduate with **Honours in English** with a **Concentration in Drama**, a student must have fulfilled all of the requirements of the Double Honours in English, in addition to the following requirements...

However, the double honours program requires only 48ch in English courses because students doing it need to balance the large number of courses taken in another discipline. That is not the case for the two honours concentrations in English.

Consequently, the honours concentrations programs should require the same number of credit hours as the general Honours in English: 60ch.

2. Fine Arts Program

New Course Sequence (Learning Community) Ensemble Practice

1. Type of Proposal: Regular offering (Fall and Winter)

2. Course Title: FNAR 1511-4511 Ensemble Practice I/VIII (Ensemble Practice I/II/III/IV/V/VI/VII/VIII)

3. Calendar description:

Ensemble Practice is offered by the Fine Arts Program for the purpose of educating students in the art of performance in a chamber music setting. The class earns one credit per semester. **Prerequisites:** Registering in this course requires permission of the instructor.

4. Theme or Category Grouping: Not applicable.

5. Impact on Program Requirements: None, but please note that the proposed new course sequence would require a minor revision to the course sequence FNAR 2813/2823/3813/3823/4813/4823 Chamber Music Performance, Composition, and Analysis I/II/III/IV/V/VI. The change in the course description is noted in the cover letter.

6. Cross-listing. Not applicable

7. a. Rationale for the Learning Community Sequence:

The proposed combined sequences Chamber Music Performance, Composition, and Analysis and Ensemble Practice will be year-long, 4ch/semester learning communities (albeit non-mandatory ones) which will allow for a comprehensive exploration of analytical as well as eminently practical aspects of the musical experience (composition and performance). The creation of Ensemble Practice aligns the curricular structure of the courses devoted to instrumental music (Chamber Music) with the curricular structure already existing for musical theatre (where a 4ch LC also consists of a theoretical course comprising 3ch and an eminently practical course comprising 1ch, that is to say Musical Theatre & Performance & Voice and Movement).

The sequential Learning Community (LC) Ensemble Practice – Chamber Music (from the 2000- to the 4000-level) expands the existing Chamber Music sequence by adding a component focus solely on music performance, which can be started at the 1000 level (earning 1 credit per semester during this first year).

This curricular expansion does not require additional staffing, although it does require a reassignment of priorities within the Fine Arts offerings to make room for the additional faculty workload. In terms of the assignment of resources, it is a highly efficient model;

students work alongside each other regardless of their academic level (all sections are taught concurrently in the same room and time). This is possible because the course is eminently performance-based and project-based, allowing for individual growth within a common framework. Furthermore, because the courses are project-based (one project per semester) the repertoire is always different; a student would never do the “same” work from one year to the next. This methodology is in line with other performance courses at STU, namely STU Singers (a course which students can take four years in a row), Piano Master Class (up to six semesters), Guitar Performance (up to eight semesters), Vocal Ensemble, and so on. It should be noted that this curricular organization (where performance-based courses consolidate multi-semester sequences within a single instructional setting) is standard in many post-secondary music programs across North America and beyond.¹

Given that this LC (Ensemble Practice + Chamber Music) is a critical, intensively experiential immersion in the practice of chamber music which complements current music appreciation and performance offerings, entering the initial semester of the sequence requires previous musical experience and training (this is true even at the 1000 level). Without exception, students interested in joining the class at its initial level will need permission from the instructor. Entering the subsequent years of the sequence will naturally require the successful completion of the previous ones.

The learning community will effectively double the amount of instrumental practice and rehearsal during the week, compared with the current standards. The rationale for this added emphasis is motivated by empirical evidence. During the first year when Chamber Music was offered (2014 – 2015), there was a general consensus among the students as well as the instructor that additional rehearsal time would have been extremely beneficial in terms of the pedagogic as well as artistic results; this retrospective conclusion informs the current proposal.

As well, the expansion of the sequence over a number of semesters (or years) is in agreement with the kind of disciplined and methodical approach common to all serious musicians and to other music performance courses at STU: Deep learning can only be achieved over extended periods of time.

8. Instructor’s name. Full-Time Music faculty; workload = 6 hours per week

9. Course description:

Cap: 20 students

¹ For an example, see MUSC 1629-4629, a 1-credit, full-year course offered at the Department of Music at Mount Allison University:
http://www.mta.ca/Community/Academics/Faculty_of_Arts/Music/Ensembles/Chamber_Orchestra/Chamber_Orchestra/

In line with all other performance courses at STU, Ensemble Practice will earn 1ch in three hours of rehearsal per week, allowing for a total focus on musical practice during the allotted time. It will be optional (not a requirement) to take this course together with Chamber Music. Insofar as the two courses are taken as a unit (most students will be in this situation), the grades will be linked. As well, Ensemble Practice could be taken for up to eight semesters during a four-year degree (and ideally linked to Chamber Music from the 2nd year to the 4th). For students exercising the option to attend the Ensemble Practice in tandem with Chamber Music Analysis, Performance, and Composition, the curricular structure would thus be:

Year One

- Fall: FNAR 1511 Ensemble Practice (1ch)
- Spring: FNAR 1511 Ensemble Practice II

Year Two (First iteration of the Course Sequence)

- Fall: FNAR 2511 Ensemble Practice I & FNAR 2813 Chamber Music I
- Spring: FNAR 2511 Ensemble Practice II & FNAR 2823 Chamber Music II

Year Three (Second iteration of the Course Sequence)

- Fall: FNAR 3511 Ensemble Practice III & FNAR 3813 Chamber Music III
- Spring: FNAR 3511 Ensemble Practice IV & FNAR 3813 Chamber Music IV

Year Four (Third iteration of the Course Sequence)

- Fall: FNAR 4511 Ensemble Practice V & FNAR 4813 Chamber Music V
- Spring: FNAR 4511 Ensemble Practice VI & FNAR 4813 Chamber Music VI

Pre-requisites: In all cases, permission to register must be sought from the instructor (audition required).

Course Learning Outcomes

- Students develop the habits to function as indispensable members of a team.
- Students develop their ability to sight-read music.
- Students improve their ability to play and/or sing in a chamber setting.
- Students develop their ability to identify interpretive and technical issues pertaining to the literature for chamber music.
- Students expand their knowledge of the chamber music literature.

Credits earned: 1 (fall) + 1 (winter), normally associated with credits earned in Chamber Music Performance, Composition, and Analysis I/II/III/IV/V/VI, FNAR 2813, 2823, 3813, 3823, 4813, & 4823

10. Evaluation system.

Grades

Grades are earned by meeting the guidelines and standards expressed in this document. Lack of preparation, unprofessionalism, poor attendance, and chronic tardiness will be reflected accordingly in the semester grades.

Course Grade Breakdown

Rehearsal Preparation and Effective Ensemble Contribution – 30%

Rehearsal/Performance Attendance – 30%

500-word Personal Reflection – 40%

11. Possible course texts and other materials: Please see # 12 (below)

12. Bibliography

- Scores

Scores required for rehearsals and concerts will be chosen from among any of the universal works of the chamber music literature, readily available through commercial outlets as well as online free repositories, in addition to local and regional libraries.

- General Reference

Sadie, Stanley, ed. (2001). *The New Grove Dictionary of Music and Musicians*. New York: Grove's Dictionaries, Inc. (H.I. Library has the 29-volume 2001 edition in the Reference section. First edition, 1954 in regular stacks: ML100 G883.)

Addendum: Sample Syllabus

FNAR 1xx1/4xx1 Ensemble Practice I/VIII

Course Description: Ensemble Practice is offered by the Fine Arts Program for the purpose of educating students in the art of performance in a chamber music setting. Membership is by audition and permission of instructor only.

Course Prerequisite: Audition/interview required.

Rehearsal and Attendance Requirements

The main requirement for this course is the personal commitment to be prepared for rehearsals. The purpose of our rehearsals is to learn the other musicians' parts – not to learn your own part. Likewise the other musicians cannot learn your part unless you are prepared and in attendance. Therefore your attendance is mandatory at all rehearsals and individual preparation is required. Musical honesty and integrity in concert grows out of our commitment to being prepared for rehearsals. Every rehearsal is a performance leading up to the culminating experience of the concert. Please be sure to bring pencils to rehearsals in order to mark your music with the necessary markings.

Individual Preparation and Practice

The degree to which we practice outside of class time will be reflected in the quality of our work as individuals and as an ensemble. Practice often and practice with specific goals in mind. Be sure to practice those skills you need the most work on as well as the music you will be accountable for in upcoming rehearsals.

Being On Time

Ideally you should be in your seat at least 10 minutes prior to your call time, to allow for set up, tuning, etc. This is a standard you should hold yourself to not only for our rehearsals but also for all appointments and professional engagements.

Grades

Grades are earned by meeting the guidelines and standards expressed in this document. Lack of preparation, unprofessionalism, poor attendance, and chronic tardiness will be reflected accordingly in the semester grades.

Course Grade Breakdown

Rehearsal Preparation and Effective Ensemble Contribution – 30%

Rehearsal/Performance Attendance – 30%

500-word Personal Reflection – 40%

Course Learning Outcomes

- Students develop their ability to sight-read music.
- Students improve their ability to play and/or sing in a chamber setting.
- Students improve their ability to orchestrate in a chamber setting.

- Students improve their ability to compose for chamber groups in various configurations.
- Students develop their ability to identify interpretive and technical issues pertaining to the literature for chamber music.
- Students critically and productively engage primary and secondary sources.
- Through comparative performance, students gain a deeper understanding of the technical challenges in chamber music, including an understanding of the proven pedagogical strategies developed through the history of the various instruments.
- Students expand their knowledge of the chamber music literature.

3. Department of Romance Languages

New course proposals: ITAL-2043 Intermediate Italian II and ITAL-3043. Italian Cinema Preamble:

The two new Italian courses being proposed will enrich current course offerings in Italian and will be part of a Minor in Italian in the Department of Romance Languages.

First new course proposal in Italian:

ITAL-2043. Intermediate Italian II

1. **Type of proposal:** This course is intended to be a regular offering in DRL.

2. **Course name and proposed number:** ITAL-2043. Intermediate Italian II

3. **Calendar description:**

ITAL-2043. Intermediate Italian II. This course is the continuation of Intermediate Italian I. Written assignments will improve the accuracy of grammatical structures. Conversation and oral exercises will enhance the student's ability to interact in a communicative environment.

4. **Theme or category grouping:**

This course is part of the Italian language stream courses in the Department of Romance Languages.

5. **Impact on programme requirements:**

This course is intended to enhance existing course offerings for students seeking to complete a Minor in Italian.

6. **Cross-listing:** This course will not be cross-listed.

7. **Rationale for the course:** Italian courses are an important complement to many programmes currently offered at STU, including most of the humanities. Italian courses should be seen as vital to the mission of a Liberal Arts university, especially one with a Catholic tradition.

Italy is one of the top seven economies in the world, and many employers are seeking people who speak both Italian and English. Many Canadian companies do business with Italy and many firms have offices in Italy. Canada and Italy are like-minded countries on key global and regional issues, partners in a range of multilateral institutions such as the UN, G8 and NATO. Canada's large and dynamic Italo-Canadian community is particularly interested and engaged in all aspects - cultural, social, economic and political - of our bilateral relations. Important business and Science and Technology delegations in both directions between Canada and Italy have given new impetus for the advancement of innovative commercial opportunities and partnerships. Cultural and academic exchanges and people-to-people ties are strong.

Knowing Italian is greatly beneficial in several career fields. Italy is a world leader in the culinary arts, interior design, fashion, graphic design, furniture design, machine tool manufacturing, robotics, electromechanical machinery, shipbuilding, space engineering, construction machinery, and transportation equipment.

Italy's cultural importance spans from antiquity through the present, of which the Roman period and the Renaissance are perhaps the two most influential moments. According to UNESCO, over 60% of the world's art treasures are found in Italy. Some of the most famous Western artists, from Giotto to Michelangelo, were Italian. Knowledge of Italian is vital to understand the contexts of this art.

Italian literature boasts some of the world's most famous writers and thinkers, from Dante, Boccaccio, Petrarch and Machiavelli, to Verga, Svevo, Pirandello, and Gramsci, to name a few. Since Roman times, Italy has exported its literature and culture to other parts of Europe and beyond, in the areas of Latin literature, Romanitas, humanism, music, opera, film, science, political thought, fashion, design, and cuisine. Knowing Italian allows you to understand, appreciate, and analyze this treasury of human expression.

Italian majors pursue careers in a variety of fields, including education, business, computer programming and web design, law, public relations, journalism, telecommunications, arts administration, publishing, library science, politics, or public and environmental affairs, to name but a few. Some students also use their language skills in order to enter government employment or the military. In all cases, students report back to us that their training in Italian significantly enhanced their professional and academic opportunities. Italian is spoken by 55 million people in Italy and 62 million people throughout the world. Italy has the 7th largest economy in the world and is a major political force in Europe.

8. Instructor's name: This course will be taught by Dr. Omar Basabe

9. Syllabus course description:

This course consolidates students' knowledge of Italian and teaches more advanced language in the context of Italian society and culture. Students will learn to further develop speaking, listening, reading and writing language skills. The objectives are i) to continue the acquisition of the fundamentals of applied grammar; ii) to understand key points on familiar topics regularly encountered such as school, work, and leisure; iii) to communicate in situations likely to occur when travelling; iv) to produce a simple written text on topics which are familiar or of personal interest; v) to briefly express experiences and events.

Homework assignments include written as well as oral assignments. During the semester there will be speaking assignments to build the student's speaking abilities. Students are expected to write compositions of 200-300 words on an assigned topic, using vocabulary and structures they have learned and practiced in class. Compositions will be graded on comprehensibility, content, information, vocabulary, and grammatical accuracy.

Quizzes emphasize the material contained in a chapter, but also include listening comprehension, reading comprehension, dictation and writing. There will be bi-weekly compositions or summaries, a midterm exam and final exam. The final exam has a written and an oral part to test overall communicative abilities.

10. Evaluation system:

Attendance and participation/ conversation activities: 20%

Homework: 10%

Compositions: 15%

Quizzes: 20%

Midterm: 15%

Final Exam (written and oral): 20%

11. Required Course Textbook: *Giardino Italiano: An Intermediate Language Program*, F. Bonavita, Prentice Hall, 2012.

12. Bibliography: The following is a selected bibliography. All the sources listed are available in hard-copy or electronic format through the Harriet Irving Library.

Colloquial Italian 2: the next step in language learning, by Sylvia Lymbery, 2003.

Set the stage! : teaching Italian through theater, by Nicoletta Marini-Maio, 2010.

New approaches to teaching Italian language and culture : case studies from an international perspective, by Emanuele Occhipinti, 2008.

Italian syntax and universal grammar, by Guglielmo Cinq, 1995.

L'Italia verso il duemila, Ugo Skubikowski, 1997.

Using Italian vocabulary, by Marcel Danesi, 2003.

The phonology of Italian, by Martin Krämer, 2009.

Italian business situations : a spoken language guide, by Vincent Edwards, 1995.

The sounds, forms, and uses of Italian : an introduction to Italian linguistics, by G P Clivio, 2000.

Italian popular tales, by Thomas Frederick Crane, 2001.

The Routledge intensive Italian course workbook, by Anna Proudfoot, 2004.

Sicilian : the oldest Romance language, by J Privitera, 2004.

The syntax of Italian dialects, by Christina Tortora, 2003.

Italian women writing, by Sharon Wood, 1993.

Basic Italian : a grammar and workbook, by Stella Peyronel, 2006.

The Italian language today, by Anna Laura Lepschy, 1992.

The English-Italian lexical converter : an easy way to learn Italian vocabulary, by A Russo, 2003.

Recreation and style : translating humorous literature in Italian and English, by Brigid Maher, 2011.

From Latin to Italian : an historical outline of the phonology and morphology of the Italian language, by C H Grandgent, 1940.

Rudiments of the Italian language, with a select collection in prose and verse, from some of the best Italian authors. by Arthur Masson, 1771.

Second new course proposal in Italian:

ITAL-3043. Italian Cinema

1. Type of proposal: This course is intended to be a regular course offering in DRL.

2. Course name and proposed number: ITAL-3043. Italian Cinema

3. Calendar Description: This course uses film as a starting point for the refinement of students' reading, writing and speaking skills in Italian. Students will enrich their vocabulary and strengthen their use of more complex grammatical structures and idiomatic expressions, as well as learn to recognize regional differences in spoken Italian in cinematic contexts. The aim of the course is also to examine the Cinema of Italy as an instrument for observing Italian society. It will include showing snippets of films; and a screening, close study, and an analysis of a few masterpieces of Italian cinema, fostering a deeper understanding of both Italian language and culture. All screened films will be in Italian with English subtitles.

4. Theme or category grouping:

This course is part of the Italian culture and civilization stream courses in the Department of Romance Languages.

5. Impact on programme requirements:

This course is intended to enhance existing course offerings for students seeking to complete a Minor in Italian.

6. Cross-listing: This course will not be cross-listed.

7. Rationale for the course: Many contemporary Italian films have achieved worldwide recognition. Such films as Roberto Benigni's *La Vita è Bella*, Giuseppe Tornatore's *Cinema Paradiso*, and Gabrielle Salvatore's *Mediterraneo* have become popular vehicles for approaching Italy's language and culture, and instructors of Italian are increasingly incorporating modern Italian cinema into their curricula. With this trend in mind, this course strives toward content-based instruction so that learning a language can be entertaining as well as meaningful.

8. Instructor's name: This course will be taught by Dr. Omar Basabe

9. Syllabus course description: Pre-viewing, viewing, and post-viewing activities appropriate to the various films will be included. Exercises will range in difficulty from rudimentary to highly sophisticated and designed to enhance students' vocabulary, grammar, and cultural awareness as well as oral and written skills. Viewing of films will be assigned for homework and/or a schedule will be posted for on-campus viewing.

i. Activities before viewing the film (Prima della visione)

Provide information about the director (*il regista*), the plot (*la trama*), and sociocultural issues specific to the film (*nota culturale*). A vocabulary list (*vocabolario preliminare*) and related exercises give students a solid foundation for learning key words and expressions before watching the film. Students will easily recognize and remember these words when they hear them again in context and with the support of images. The use of a good dictionary is also recommended.

ii. Activities while viewing and after viewing the film (Durante e dopo la visione)

These activities are arranged in increasing complexity. They range from the purely closed true or false (*vero o falso*) and multiple choice (*completa con la risposta giusta*) formats to a question-and-answer format in which students must supply a discrete-point response. These exercises are designed to help students grasp specific facts about the film and to give them a more global comprehension of the movie's content and characters. The true or false and multiple choice exercises check the students' basic comprehension of the material and recycle and reinforce the new vocabulary specific to the movie.

iii. Expansion activities (Dopo la visione)

Expansion exercises, such as grid completion and open-ended questions, offer a transition between comprehension of the film and its interpretation. These activities range from descriptions of the selected scenes and characters to the analysis of elements of the soundtrack and the creation of alternative endings for the film. Selected scenes are replayed in the classroom to check students' understanding and solicit their feedback as well as to bridge to the next suggested activity.

- Internet-based activities expand on elements from the movie. Exploring Italian web sites with a search engine is fun and motivating for many students.
- Interpretative and creative activities: These activities may be directed toward oral discourse or written assignments. They elicit students' cultural and historical reflections and foster their personal reactions. Students can engage in class discussions or presentations (*Spunti per la discussione* and *Proposte per una presentazione*) and then produce written compositions or research papers (*Spunti per la scrittura* and *Proposte per un saggio*).

iv. Grammar (Aspetto Grammaticale)

Grammar highlights (*Aspetto grammaticale*) emphasize certain aspects of the language used in the movie.

3-day week schedule:

Day 1. In class, vocabulary with related exercises and a "prima della visione" questions. For homework, the viewing of the film will be assigned along with "vero o falso" and/or "completa con la risposta giusta" exercises. Information about the movie, director, or cultural highlight may also be assigned for homework.

Day 2. In class, check students' homework answers and cover some of the expansion activities. Students are divided into groups and assigned one question from the "Spunti per

la discussione orale.” Students are required to take notes so that they can report answers to their classmates. For homework, an Internet-based activity is assigned. “Aspetto grammaticale” will be covered in class and/or assigned as homework.

Day 3. In class, students share their Internet research. Go over “Spunti per la scrittura” and students choose which topics they would like to write about. Students will work on ideas for a composition and compare them first with a partner then with the class. For homework, a composition will be assigned from the “Spunti per la scrittura” which will be collected for correction and grading.

Italian Film Genres:

(Since there is a 13-week schedule during a regular semester, not all genres will be studied)

1. Early Italian Cinema: The Silent Era, The Coming of Sound, CineCittà and The Fascist Era
2. Italian Neorealism: Rossellini's *Roma, Citta' Aperta* (1945)
3. Exploring the Boundaries of Neorealism: DeSica's *Ladri di Biciclette* (1948)
4. The Break with Realism and the Return of Melodrama: Fellini's *I Vitelloni* (1953)
5. Italian *Peplum*, the Sword and Sandal Epic: Pietro Francisci's *Le fatiche di Ercole* (1958),
6. *Commedia all'Italiana*: Comedy and Social Criticism: Pietro Germi's *Divorzio all'italiana* (1961)
7. Neorealism's Legacy to a New Generation, and the Italian Political Film: Fellini's *La Dolce Vita* (1960).
8. Spaghetti Westerns: Sergio Leone's *The Good, The Good, the Bad and the Ugly* (1966).
9. New Dimensions in Italian Film Narrative: Pasolini's *Il Decamerone* (1971).
10. Italian Horror Films: Dario Argento's *Profondo Rosso* (1975).
11. The Italian Thriller (*Giallo*) and Crime Films (*Poliziesco*): Fernando di Leo's *La mala ordina* (1972)
12. Auteurs of the 1980s: Giuseppe Tornatore's *Cinema Paradiso* (1988).
13. Auteurs of the 1990s: Roberto Benigni's *La Vita è Bella* (1997)
14. Italian Cinema in the 21st century: Paolo Sorrentino's *La Grande Bellezza* (2014).

10. Evaluation system

- 20% Attendance and Participation
- 10% In-class written and oral assignments, presentations
- 20% Homework assignments
- 25% Quizzes, every two weeks (5 total): 5% each
- 25% Writing Assignments, 2-page film analysis (5 total): 5% each.

11. Course Textbooks:

Italian Through Film: A Text for Italian Courses, A. Borra & C. Pausini, Yale Univ. Press, 2003
Italian Through Film: The Classics, A. Borra & C. Pausini, Yale Univ. Press, 2006.

12. Internet Resources

The Internet Movie Database: www.imdb.com
Cinematographer.com: www.2-pop.com/Cinematographer
Cineaste.com: www.cineaste.com
Cinecittà: www.cinecitta.com/wp
Centro Sperimentale di Cinematografia (Rome): www.snc.it

Museo Nazionale del Cinema (Turin): www.museonazionaledelcinema.it/index.php?l=en
Cineteca di Bologna (in Italian only): www.cinetecadibologna.it

12. Bibliography: The following is a selected bibliography. All the sources listed are available in hard-copy or electronic format through the Harriet Irving Library.

A History of Italian Cinema, by Peter E Bondanella, Continuum International Pub. Group, 2009.

The History of Italian Cinema: A Guide to Italian Film from Its Origins to the 21st Century, G Brunetta, 2011.

Cinema Italiano: the Complete Guide from Classics to Cult, by Howard Hughes, I.B. Tauris, 2011.

The Italian Cinema, by Pierre Leprohon, New York, Praeger, 1972.

Re-viewing Fascism: Italian cinema, 1922-1943, by Jacqueline Reich, Indiana University Press, 2002.

Tragedia all'italiana: Italian cinema and Italian terrorisms, 1970-2010, by A O'Leary, Peter Lang, 2011.

The folklore of consensus : theatricality in the Italian cinema, 1930-1943, by Marcia Landy, SUNYP, 1998.

The Transatlantic Gaze: Italian Cinema, American Film, by M A McDonald Carolan, SUNY Press, 2014.

Popular Italian Cinema: Culture and Politics in a Postwar Society, by Flavia Brizio-Skov, I.B. Tauris, 2011.

Italian Cinema and Modern European Literatures, 1945-2000, by Carlo Testa, Praeger, 2002.

Italy Meets Africa: Colonial Discourses in Italian Cinema, by Roberta Di Carmine, Peter Lang, 2011.

The Discourse of Italian Cinema and Beyond: Let Cinema Speak, by R Piazza, Continuum Int Pub., 2011.

Radical Frontiers in the Spaghetti Western: Politics, Violence and Popular Italian Cinema, by A Fisher, 2011.

Italian Cinema Today, 1952-1965, by Gian Luigi Rondi, Hill and Wang, 1966.

Masters of Two Arts : Re-Creation of European Literatures in Italian Cinema, by C Testa, U of T Press, 2002.

Giuseppe De Santis and Postwar Italian Cinema, by Antonio Vitti, University of Toronto Press, 1996.

Brutal Vision: the Neorealist Body in Postwar Italian Cinema, by Karl Schoonover, U of M Press, 2012.

Sardinia on Screen: the Construction of the Sardinian Character in Italian Cinema, by M Urban, 2013.

Cinema and Fascism: Italian Film and Society, 1922-1943, by S Ricci, Univ of California Press, 2008.

Italian Neorealist Cinema: an Aesthetic Approach, by C Wagstaff, University of Toronto Press, 2007.

Gangster Priest: the Italian American Cinema of Martin Scorsese, by R Casillo, U of Toronto Press, 2006.

Italy on Screen: National Identity and Italian Imaginary, by Lucy Bolton, Peter Lang, 2010.

Cinema of Anxiety: a Psychoanalysis of Italian Neorealism, by V F Rocchio, U of Texas Press, 1999.