Course Inventory Change Request

New Course Proposal

Date Submitted: 09/05/17 10:30 am

Viewing: JWSH 346: The Jewish Experience in America

Last edit: 09/20/17 8:27 am

Changes proposed by: johny

<table>
<thead>
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<tbody>
<tr>
<td>Subject Code</td>
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<tr>
<td>Course Number</td>
<td>346</td>
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<tr>
<td>Academic Unit</td>
<td>Department: Jewish Studies</td>
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<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
</tr>
<tr>
<td>Locations</td>
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<tr>
<td>Do you intend to offer any portion of this course online?</td>
<td>No</td>
</tr>
<tr>
<td>Title</td>
<td>The Jewish Experience in America</td>
</tr>
<tr>
<td>Transcript Title</td>
<td>Jewish Experience America</td>
</tr>
<tr>
<td>Effective Term</td>
<td>Spring 2018</td>
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</tbody>
</table>

Catalog Description: This course surveys the history of American Jewry from the 17th to the 20th centuries through overlapping perspectives of economics, politics, ethnicity, culture, and gender. The first part of the course examines the three waves of Jewish immigration - Sephardic ("Spanish-Portuguese"), West Ashkenazi ("German"), and East Ashkenazi ("Russian") - that took place between the 1600s and World War I: their specific European roots and American circumstances; the different ways in which each group adapted to, interacted with, shaped and was shaped by American life, constructed ideas of community and identity, and influenced those who came later. The second part of the course explores the genesis of an integrated and distinctive modern American "Jewishness" that emerged after World War I and reached its zenith in the 1960s. Informed by interwar and postwar social, economic and demographic transformation and critical domestic and international political developments, this process involved the reconstruction of Jewish identity and community based on the conscious blending of Jewish values, traditions, rituals, and institutions with American notions of personal happiness and success, family, domesticity and upward mobility and the conscious broadening of Jewish concepts of philanthropy and activism based on expanded notions of American Jewry's social and political mission in the United States and the world.

Prerequisites: None

Cross Listed Courses:

| Credits | 3 |
| Course Type | Lecture (Regularly scheduled academic course) (LEC) |
| Grading Basis | A-D+/F/ | F1 (G11) |
| Is this course part of the University Honors Program? | No |
| Are you proposing this course for KU Core? | No |
| Typically Offered | Every Two Years |
| Repeatable for credit? | No |

Principal Course Designator

Course Designator

Are you proposing that the course count towards the CLAS BA degree specific requirements? No
Will this course be required for a degree, major, minor, certificate, or concentration?

No

Rationale for Course Proposal

The Jewish Studies Program is finalizing an undergraduate sequence in Jewish history as well as planning an undergraduate certificate (not yet proposed) that can stand alone or complement any major or minor (especially those offered at the Edwards campus). This course would fit well in these programs.

Course Reviewer Comments

John Younger (younger) (09/20/17 2:17 am): Locations: Lawrence (correction)
### Course Inventory Change Request

#### New Course Proposal

**Date Submitted:** 09/15/17 8:37 am

**Viewing:** LA&S 108 : Personal Numeracy

**Last edit:** 09/15/17 8:37 am

Changes proposed by: smontag

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<td>Academic Unit</td>
<td>Department Liberal Arts &amp; Sciences</td>
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<tr>
<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
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**Do you intend to offer any portion of this course online?**

Yes

**Please Explain**

This is currently an online only course offered in the 8-week format.

<table>
<thead>
<tr>
<th>Title</th>
<th>Personal Numeracy</th>
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<tbody>
<tr>
<td>Transcript Title</td>
<td>Personal Numeracy</td>
</tr>
<tr>
<td>Effective Term</td>
<td>Fall 2017</td>
</tr>
</tbody>
</table>

**Catalog Description**

This course will provide the tools to help you understand and make decisions using data. You will learn the basics of human decision making and why relying on numerical data is an important component of good decisions. The class will also help you understand the basics of probability and statistics. This will include fundamental statistical concepts used in everyday decision-making as well as training to perform statistical tests. The class will conclude with applications of numeracy to make sound personal financial decisions regarding spending and borrowing and saving and investing. Throughout the course, you will learn to use Excel to perform calculations, analyze data and spending habits and develop a personal budget.

**Prerequisites**

None

**Cross Listed Courses:**

3 Credits

Lecture (Regularly scheduled academic course) (LEC)

A-D/+/F1 (G11)

No

**Are you proposing this course for KU Core?**

Yes

**Typically Offered**

Typically Every Semester

**Repeatable for credit?**

Yes

**For how many maximum credits**

3

**Can a student be enrolled in multiple sections in the same semester?**

No

**Principal Course Designator**

NM - Mathematical Sciences

**Course Designator**
Are you proposing that the course count towards the CLAS BA degree specific requirements?

Yes

**Justification for counting this course towards the CLAS BA**

We are submitting this course to count for Goal 1.2 so it can be used as one of two required Goal 1.2 courses.

**How does this course meet the CLAS BA requirements?**

Quantitative Reasoning (QR)

Will this course be required for a degree, major, minor, certificate, or concentration?

No

**Rationale for Course Proposal**

Provides numeracy pathway, emphasizing life skills to motivate students who are not receptive to traditional numeracy course. Focus on numeracy for making decisions, understanding numerical & statistical claims, & making personal financial calculations and choices. It teaches use of common tools for calculations. Request provisional approval pending CAC approval to make crs avail. ASAP.

**Supporting Documents**

- Syllabus_LAS 108.docx
- LAS 108 Course Learning Objectives by week.docx

**KU Core Information**

Has the department approved the nomination of this course to KU Core?

Yes

<table>
<thead>
<tr>
<th>Name of person giving</th>
<th>Date of Departmental Approval</th>
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<tr>
<td>departmental approval</td>
<td>8/14/17</td>
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**Selected Goal(s)**

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

Problem: This course is focused on helping students understand why using numerical reasoning is an important part of good decision making. The course shows students how failing to use numerical analyses can lead to bad decisions and then shows them two areas where being numerical can improve their lives.

Selected Learning Outcome(s):

**Goal 1, Learning Outcome 2**

State how your course uses discussion and course assignments to teach students to solve problems using mathematical functions and numerical techniques. (Please limit responses to 1000 characters.)

LA&S 108 is an 8-week course with a new learning objective for each week. Each week students submit an assignment and also review a peer’s assignment and provide feedback. Each assignment includes a practical application of the reasoning or statistical methods and techniques learned in that lesson. Seventy-five percent of the assignments include using numerical methods to make decisions, interpret, and describe existing data using statistical, numerical, and reasoning skills. For these assignments, students perform calculations using a common spreadsheet tool (Excel).

State what aspects of your course or educational experience require students to apply mathematical or statistical principles to organize or process numerical information. (Please limit responses to 1000 characters.)

Lesson 3 covers frequency, central tendency, and variability and requires students to use that information to summarize data, create tables and graphs within Excel, and interpret descriptive statistics. Lesson 4 focuses on correlation and regression so students can evaluate relationships between variables. Students compute correlations, use regression analysis to make predictions and interpret $F$ squared, and compute parameters of regression and graph the regression line. In Lesson 5 students learn how to use statistics to make decisions. Students learn to calculate $z$-scores and test sample data using a $z$-test. Lesson 7 covers saving and investing and studen...
learn the Rule of 72 to evaluate investments. Lesson 8 requires students to use their skills to develop a financial goal and create a budget to reach that goal, quantify assets and liabilities, and calculate net worth.

State how your course or educational experience will use assignments, readings, class discussion, and lecture to require students to use specific quantitative methods to solve problems and to choose appropriate methods for given problems. (Please limit responses to 1000 characters.)

The course uses a scaffolded approach to learning in which each lesson contains 1) an individual numeracy exercise for that week's goal, such as a calculating correlations between variables and 2) a separate calculation that will be used in the capstone budget exercise, such as computing the correlation between spending over time and savings over time. Each weekly lesson includes a read component as well as a video and/or powerpoint that focuses on understanding and then applying statistical and mathematical reasoning. Assignments are peer reviewed and reflected upon to encourage students to learn from one another and give feedback. The instructor also reviews the assignments for grading purposes.

Indicate the weight of the evidence that will be used to evaluate student performance in the tasks above and how you will use this evaluation for a supermajority (greater than or equal to 60%) of the final course grade. (Please limit responses to 1000 characters.)

7 exams = 35% of grade, Money habits capstone project = 15% of grade, 7 assignments = 15% of grade, 7 peer-review & reflection = 15% of grade, Money habits assignments = 20% of grade.
Course Inventory Change Request

New Course Proposal

Date Submitted: 01/18/17 5:08 pm

Viewing: GEOL 543: Environmental Ethics: A view from the National Parks

Last edit: 09/19/17 10:31 am
Changes proposed by: olcott

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<tr>
<td>Title</td>
<td>Environmental Ethics: A view from the National Parks</td>
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<td>Environ Ethics: Nat’l Parks</td>
</tr>
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<td>Effective Term</td>
<td>Fall 2017</td>
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</table>

Catalog Description: To what extent are our National Parks protected from pollution, invasive species, mining, climate change and tourism? In this course you will learn about the geologic processes that form our National Parks as well as the competing interests that stakeholders have on the land.

Prerequisites: A course in Biology, Chemistry, Physics, or Geology

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)
Grading Basis: A-D(+/-)/F1 (G11)
Is this course part of the University Honors Program? No
Are you proposing this course for KU Core? Yes
Typically Offered: Typically Once a Year
Repeatability for credit? No

Principal Course Designator
Course Designator

Are you proposing that the course count towards the CLAS BA degree specific requirements? No
Will this course be required for a degree, major, minor, certificate, or concentration? No

Rationale for Course Proposal: The National Parks afford an opportunity to introduce students to a myriad of ethical dilemmas in beautiful natural settings. Students will be introduced to fundamental geologic concepts in order to understand the geologic history of several National Parks, and then they will evaluate the ethics of mitigation plans proposed by the National Park Service to protect and preserve the parks.

https://next.catalog.ku.edu/courseleaf/approve/
KU Core Information

Has the department approved the nomination of this course to KU Core?

Yes

<table>
<thead>
<tr>
<th>Name of person giving departmental approval</th>
<th>Jennifer Roberts</th>
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<td>Date of Departmental Approval</td>
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Selected Goal(s):

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

Half of this course is devoted to learning and applying environmental ethics to different case studies. Students will be asked to formulate and defend competing ethical perspectives on environmental issues pertaining to the National Parks. They will be introduced to ethical theory in readings, which they will apply to case studies and debates during class times. For their final project, students will articulate different stakeholder positions pertaining to environmental issues for a National Park of their choosing. By thinking critically about the ethical reasoning of different stakeholders, students will appreciate the complexity surrounding environmental issues and be able to articulate the values of opposing viewpoints.

Selected Learning Outcome(s):

Goal 5, Learning Outcome 1

State how your course or educational experience will present and apply distinct and competing ethics theories, each of which articulates at least one principle for ethical decision-making. (Please limit responses to 1000 characters.)

The course will be structured on the three main categories of Ethical theory: Consequentialist, Non-consequential, and Agent-centered theories. Consequentialist theories (including The Utilitarian Approach, The Egoistic Approach, and The Common Good Approach) are primarily concerned with the ethical consequences of particular actions. Non-consequentialist theories (including The Duty-Based Approach, The Rights Approach, and The Justice Approach) are more broadly concerned with the intentions of the person making ethical decisions than about particular actions. Agent-centered theories (including The Virtue Approach and The Feminist Approach), are more concerned with the overall ethical status of individuals, or agents, and are less concerned to identify the moral of particular actions. **See additional information in attachment**

Indicate and elaborate on how your course or educational experience will present and apply ethical decision-making processes. (Please limit responses to 1000 characters.)

Based upon the three categories of traditional ethical theories discussed above, the course will follow three broad frameworks to guide ethical decision-making: The Consequentialist Framework, The Non-Consequentialist (Duty) Framework, and the Agent-Cente Virtue Framework. Throughout the course, students are asked to analyze an ethical dilemma using their own ethical reasoning, the likely reasoning of a stakeholder, and the reasoning that the National Park Service likely follows. This process encourages them to realize that while each of the three frameworks is useful for making ethical decisions, none is perfect. Knowing the advantages and disadvantages of the frameworks is helpful in the decision-making process. **See additional information in attachment**

State what assignments, readings, class discussions, and lectures will present and apply particular ethics codes. (Please limit responses to 1000 characters.)

Weekly readings focus on certain aspects of these ethical codes: their historical basis in the context of environmental issues, the application of these codes in specific issues, or debates between these viewpoints. Each week students also research current issues relating to the National Parks and articulate the ethical basis for the competing sides. Class time is largely spent having discussions about different ethical viewpoints, and having the students do group activities where they use ethical reasoning to manage a National Park issue. Students write a final paper and do a final presentation about an environmental issue facing the NPS, the ethical
standpoints of the competing stakeholders, and the final management decision made by the NPS.

Detail how students taking your course or participating in your educational experience will apply principles, decision-making processes, and, as appropriate, ethics codes to specific ethical dilemmas (such as case studies) in which important values conflict. (Please limit responses to 1000 characters.) Throughout the course students will be asked to either debate or write an opinion statement from a specific stakeholders’ perspective for different case studies. This will include explicitly stating their values and objectives. For the final project a group of students, representing a range of stakeholders, will articulate several environmental issues facing a specific National Park, and evaluate the ethics of the mitigation plans that the park proposes. This exercise will teach students to consider competing interests and values, and work together to develop a compromising mitigation plan.

Course Reviewer Comments
Rachel Schwiern (rschwien) (01/19/17 9:48 am): emailed dept re: no prerequisite
Rachel Schwiern (rschwien) (01/27/17 12:50 pm): on hold per dept 1/27
Rachel Schwiern (rschwien) (02/14/17 8:29 am): followed up with dept 02/14
Rachel Schwiern (rschwien) (02/15/17 3:36 pm): waiting for accompanying change to Major
Alison Olcott Marshall (olcott) (03/13/17 1:30 pm): I have updated the degree program and minor to reflect how the major/minor would deal with the Core goal 5 class.
Rachel Schwiern (rschwien) (04/11/17 12:58 pm): tabled for course description updates and possible consult with EVRN
Rachel Schwiern (rschwien) (04/19/17 4:43 pm): EVRN (C. Brown) supports this course
Rachel Schwiern (rschwien) (04/25/17 3:40 pm): emailed dept with committee comments regarding KU Core goal and ethical theories concerns.
Rachel Schwiern (rschwien) (05/09/17 2:25 pm): CUSA requested that the additional information provided by the department be integrated into the syllabus
Rachel Schwiern (rschwien) (05/18/17 8:19 am): Updated syllabus provided 05/18/17
Rachel Schwiern (rschwien) (09/13/17 12:46 pm): CUSA requested that KU core form be updated to reflect information in updated syllabus provided.
Course Description:  
A mining company proposes North America’s largest open pit gold and copper mine right next to Alaska’s remote Lake Clark National Park. Uranium prospecting is currently underway on the rim of the Grand Canyon. Sugar producers have long contaminated water that flows to the Everglades. To what extent should our National Parks be protected from pollution, invasive species, mining, climate change and tourism? In this course you will learn about the environmental issues facing the National Parks, the competing interests that stakeholders have on the land, and how the National Park Service manages conflicts. No Prerequisite.

Main course text:  

Learning objectives:  
I have designed this course so that you have the opportunity to practice and develop a number of skillsets and abilities. A few of these outcomes will be most important within the constraints of this classroom, but many will serve you well beyond this course and semester, in your life as an informed citizen and in your future career. Ultimately, by practicing the skills and abilities we work on daily throughout the semester, our course goals are as follows:

1. Students will be able to describe environmental issues that impact the National Parks;
2. Students will be able to articulately debate environmental issues based on the ethical reasoning of a variety of stakeholders.

You will have the opportunity to demonstrate to yourself and to me that you have achieved both of these goals during your final presentation and paper, which is due during the final exam period.

Grades and Expectations:

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<tr>
<th></th>
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<th>Points Each</th>
<th>Total Points</th>
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<tbody>
<tr>
<td>1. Attendance/Participation</td>
<td>30</td>
<td>5</td>
<td>150</td>
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<tr>
<td>2. Assignments</td>
<td>5 randomly graded</td>
<td>30</td>
<td>150</td>
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<tr>
<td>3. Reflections</td>
<td>10</td>
<td>15</td>
<td>150</td>
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<tr>
<td>4. Group Presentation</td>
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<td>250</td>
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<td>5. Final Paper</td>
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<tr>
<td>6. Self-reflection</td>
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<td>TOTAL</td>
<td></td>
<td></td>
<td>1000</td>
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1. **Attendance:** This course will involve a great deal of interactive discussion, in-class activities and group work. Therefore, students MUST do the outside reading, attend class regularly, and actively participate for the course to be successful. The following rules constitute the absence policy: You will earn full credit (5 points) for each class that you attend and participate in; if you attend and don’t participate, you get partial credit (2 pts); if you are absent, you get zero points. In addition,
if you miss more than 5 classes, you will be deducted 5 points for every class missed. If you have a medical excuse for an absence, please let me know before class. If you must miss class for religious observance or for unavoidable school-related obligations, please let me know prior to the absence.

It is very important that you participate in class and small group discussion in order to learn in this course. In fact, research has shown that students who participate in class discussion tend to understand and retain it better than students who are “passive” learners. Thus, participation is evidence not only of interest in the subject matter, but also of an effort to learn. Ten percent of your grade is based on the degree to which you participate.

2. Reflection Paper: On selected weeks (see the schedule below) you are required to submit a 300-600 word reflection paper based on your thoughtful response to the week’s readings. The focus of these response papers should be on how the readings relate to the broader goals of the course, on how they relate to current environmental events, and on one or two carefully crafted questions which you believe will lead to productive in-class discussion. These papers will be due at or before the beginning of class on the day they are due. They should be well written, thoughtful, and go beyond a summary of the readings.

3. Group Project: This will be a group project, performed in groups of 3 - 4 students, examining and analyzing a current and active environmental issue impacting the National Parks of your choice. You will be expected to carry out both background research (such as from books, newspaper articles, web sites, or government documents) on the issue and on the people/parties most directly affected by it. The project will include a written proposal, a written report, a class presentation, and a self-reflection.

4. Late assignments will drop 1/3 of a letter grade for each 24-hour period the assignment is late.

Final grades will be calculated as follows:

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<th>Percentage</th>
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<tr>
<td>A-</td>
<td>≥ 90.0%</td>
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<tr>
<td>D</td>
<td>≥ 63.3%</td>
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<tr>
<td>D-</td>
<td>≥ 60.0%</td>
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Other Matters:

- As with any other course at the University of Kansas, all written work will be evaluated under the terms of the university academic dishonesty policies. Evidence of plagiarism or other forms of cheating will result in a 0 on the assignment, with the possibility of an F for the course.

- Any student who would like to request an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Disability Resource Office at 864-2620 or achieve@ku.edu to coordinate accommodations.

- Please be courteous with phones: no texting, checking or sending email, taking or making calls. Also, please do not use laptops for non-class related purposes; when they
are used in this way, they primarily serve as a distraction for both the user and those around them.

**Schedule:** The schedule below is tentative. Please make sure to check Blackboard regularly to check up on changes to the syllabus. All readings will be posted in the “Assignments” section of the blackboard site except those that are in the assigned book.

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**COURSE SCHEDULE**

Please note that changes may be announced in class.

<table>
<thead>
<tr>
<th>TOPICS &amp; THEMES</th>
<th>READINGS &amp; ASSIGNMENTS</th>
<th>DUE</th>
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<tbody>
<tr>
<td><strong>Week 1</strong>&lt;br&gt;Tue Aug 22&lt;br&gt;Thu Aug 24</td>
<td><strong>Introduction to Ethical Reasoning</strong>&lt;br&gt;What is ‘ethics’? What is the relationship between facts, values, and ethical theories? How do we decide between competing ethical arguments?&lt;br&gt;<strong>DesJardins, Chapter 1: Science, Politics and Ethics</strong></td>
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<tr>
<td><strong>Week 2</strong>&lt;br&gt;Tue Aug 29&lt;br&gt;Thu Aug 31</td>
<td><strong>Introduction to Western Ethical Theory</strong>&lt;br&gt;What are the main traditions in Western ethical thought? How do they differ from each other, and how have they influenced environmental ethics? How does Western Theory differ from Native American ethical theory?&lt;br&gt;<strong>DesJardins, Chapter 2: Ethical Theory and the Environment</strong>&lt;br&gt;Write a summary page about each:&lt;br&gt;  - Natural law&lt;br&gt;  - Utilitarianism&lt;br&gt;  - Deontology&lt;br&gt;  - Social justice and property rights</td>
<td>Due Tues: Assignment #1&lt;br&gt;Due Thurs: Reflection #1</td>
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<tr>
<td><strong>Week 3</strong>&lt;br&gt;Tue Sept 5&lt;br&gt;Thu Sept 7</td>
<td><strong>Founding of the National Parks</strong>&lt;br&gt;Politically, how did the National Parks get designated? What is the goal of the NPS?&lt;br&gt;<strong>The People and Philosophy behind our National Parks – Deborah Hare</strong>&lt;br&gt;<strong>VIDEO: Ken Burns’s “The National Parks: America’s best Idea, Episode 1: 1851-1890”</strong></td>
<td>Due Tues: Assignment #2&lt;br&gt;Due Thurs: Reflection #2</td>
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| Week 4 | Tue | Sept 12 | Ethics, aesthetics, and economics #1 | DesJardins, Chapter 3: Ethics and Economics  
Due Thurs: Reflection #3 |
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<tbody>
<tr>
<td>Thu</td>
<td>Sept 14</td>
<td></td>
<td>Case study: The Muir and Pinchot debate over Hetch Hetchy</td>
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| Week 5 | Tue | Sept 19 | Ethics, aesthetics, and economics #2 | Marketing the image of the wild – Herring  
Nature Diminished or Nature Managed: Applying Rolston’s Environmental Ethics in National Parks - Lemons | Due Tues: Assignment #4  
Due Thurs: Reflection #4 |
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<tbody>
<tr>
<td>Thu</td>
<td>Sept 21</td>
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<td>To what extent should we manage wilderness in the National Parks?</td>
<td></td>
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| Week 6 | Tue | Sept 26 | Expanding the moral community: Responsibilities to future generations #1 | DesJardins, Chapter 4: Responsibilities to future generations | Due Tues: Assignment #5  
Due Thurs: Reflection #5 |
| --- | --- | --- | --- | --- | --- |
| Thu | Sept 28 |  | What are our responsibilities to future generations of humans? Is nature to be regarded solely as a resource for us, or do we have obligations and responsibilities regarding the natural world?  
Case studies: mining near National Parks  
VIDEO: Uranium mining near the Grand Canyon |  |  |

| Week 7 | Tue | Oct 3 | Expanding the moral community: Responsibilities to future generations #2 | Environmental Ethics, Chapter 6: What’s wrong with plastic trees? - Martin H. Krieger | Due Tues: Assignment #6  
Due Thurs: Reflection #6 |
| --- | --- | --- | --- | --- | --- |
| Thu | Oct 5 |  | To what, or regarding what, do we have moral obligations? Mammals? Trees? Endangered species? Ecosystems?  
Case studies: pollution, invasive species, climate change in National Parks, |  |  |
| Week 8 | **Expanding the moral community: Responsibilities to nonhuman animals**  
What are our obligations to nonhuman animals? Do or should animals have recognized 'rights'? Should trees, plants, other living organisms, and future generations (of humans or others) have 'rights'? | • [http://www.nytimes.com/aponline/2016/01/05/us-ap-us-yellowstone-bison-slaughter.html](http://www.nytimes.com/aponline/2016/01/05/us-ap-us-yellowstone-bison-slaughter.html)  
• [http://www.nps.gov/yell/learn/photosmedia/qa-bison.htm](http://www.nps.gov/yell/learn/photosmedia/qa-bison.htm)  
• *Beyond Hunting: Increasing Options for Effective Wildlife Management in the National Park System* - Wild et al.  
| Week 9 | **Beyond moral extensionism: Biocentrism**  
What is the difference between instrumental and intrinsic value? In what sense may all life/the biosphere/the universe be intrinsically valuable? | • DesJardins, Chapter 6: Biocentric ethics and the inherent value of life  
• “Should North America’s Landscape Be Restored to its Pre-Human State?” Donlan, Rubenstein, Rubenstein, Sherman, and Gavin | Fall Break |
| Week 10 | **Ecology, wilderness, and ecological restoration**  
What is 'wilderness' and what is its meaning for us? How important is the 'wild' aspect of our National Parks? Should wilderness be managed and, if so, how intensively and to what end? What is the role of science in wilderness management of the National Parks? | • DesJardins, Chapter 7: Wilderness, ecology, and ethics  
• *Should wilderness be managed?* - Soule  
| Week 11 | **Ecosystem ethics**  
Do we have obligations to ecosystems or to the ‘biotic community’? If so, how do we resolve conflicts between our obligations to land or natural systems and our obligations to individuals? Is holism a form of eco-fascism? What is the proper balance between individualism and holism? | • DesJardins, Chapter 8: The land ethic  
• *A New Tragedy for the Commons: The threat of Privatization to National Parks (and other public lands)* - Bill Wade  
• *Parks and Carrying Capacity: Commons without Tragedy* - Robert E. Manning. Part 1: From Commons to Carrying Capacity | Due Tues: Group Project Proposals Due | Due Thurs: Reflection #9 |
| Week 12 | **Debates in radical eco-theory: Deep ecology and its critics**  
What is ‘deep ecology’ and how has it influenced the environmental movement? Are civil disobedience and citizen direct action ethically permissible, and, if so, under what circumstances? Is violence (against property or against anything or anyone else) ever | • DesJardins, Chapter 9: Deep ecology  
• *Ecotage* - Manes | Due Tues: Assignment #9 | Due Thurs: Reflection #10 |
<table>
<thead>
<tr>
<th>Week 13</th>
<th>Tue Nov 14</th>
<th>Thu Nov 16</th>
</tr>
</thead>
</table>
| **Social ecology and environmental justice** | What is ‘social ecology’ and how is it different from ‘deep ecology’? What is ‘environmental racism’ and ‘environmental justice’? | • DesJardins, Chapter 10: Environmental justice and social ecology  
• Gudorf & Hutchingson ch. 2: Bridge over troubled waters: Embattled community in the Everglades |
| Due Tues: Assignment #9  
Due Thurs: Reflection #10 |

<table>
<thead>
<tr>
<th>Week 14</th>
<th>Tue Nov 21</th>
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</thead>
</table>
| **Pluralism, pragmatism, and visionary practice #1** | What is the relationship between environmental/ethical theory and environmental practice? How can the theories we have examined best inform our environmental practices? | • DesJardins, Chapter 10: Pluralism, pragmatism, and sustainability  
• Diverging worldviews, converging policies - Norton |
| Due Tues: Assignment #10  
Due Thurs: Reflection #11 |

<table>
<thead>
<tr>
<th>Week 15</th>
<th>Tue Nov 28</th>
<th>Thu Nov 30</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pluralism, pragmatism, and visionary practice #2</strong></td>
<td>How do we move towards bringing together different stakeholders in environmental issues (including those who are traditionally adversaries)?</td>
<td>• Diverging worldviews, converging policies - Norton</td>
</tr>
<tr>
<td>Due Thurs: Group project reports and self-evaluations due</td>
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<tr>
<th>Week 16</th>
<th>Tue Dec 5</th>
<th>Thu Dec 7</th>
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<tbody>
<tr>
<td><strong>CLASS PRESENTATIONS</strong></td>
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</table>


Describe your ethical theories that will be presented

The course will be structured on the three main categories of Ethical theory: Consequentialist, Non-consequential, and Agent-centered theories. Consequentialist theories (including The Utilitarian Approach, The Egoistic Approach, and The Common Good Approach) are primarily concerned with the ethical consequences of particular actions. Non-consequentialist theories (including The Duty-Based Approach, The Rights Approach, and The Justice Approach) are more broadly concerned with the intentions of the person making ethical decisions than about particular actions. Agent-centered theories (including The Virtue Approach and The Feminist Approach), are more concerned with the overall ethical status of individuals, or agents, and are less concerned to identify the morality of particular actions.

At its core, the mission of the National Park Service relies on conflicting ethical priorities: “...to preserve unimpaired the natural and cultural resources and values...for the enjoyment, education, and inspiration of this and future generations.” Furthermore, the National Parks are a public resource and public opinion (ethics) can impact management decisions. Regardless of the management style of each park, they all follow that common mission statement which results in countless decisions pertaining to, for example:
- Managing wilderness and the human experience
- Increasing tourism and reducing pollution
- Raising private funds for public lands
- Managing natural resources and a pristine landscape

Explain the ethical decision making frameworks

Based upon the three categories of traditional ethical theories discussed above, the course will follow three broad frameworks to guide ethical decision-making: The Consequentialist Framework, The Non-Consequentialist (Duty) Framework, and the Agent-Centered Virtue Framework. Throughout the course, students are asked to analyze an ethical dilemma using their own ethical reasoning, the likely reasoning of a stakeholder, and the reasoning that the National Park Service likely follows. This process encourages them to realize that while each of the three frameworks is useful for making ethical decisions, none is perfect. Knowing the advantages and disadvantages of the frameworks is helpful in the decision-making process.

- **The Consequentialist Framework** focuses on the future effects of the possible courses of action, considering the people who will be directly or indirectly affected.
- **The Non-Consequentialist (Duty) Framework** focuses on the duties and obligations that we have in a given situation, and consider what ethical obligations we have and what things we should never do.
- **The Agent-Centered (Virtue) Framework** tries to identify the character traits (either positive or negative) that might motivate us in a given situation.

Explain your readings about why the issues are the way they are
Weekly readings focus on certain aspects of these ethical codes: their historical basis in the context of environmental issues, the application of these codes in specific issues, or debates between these viewpoints. Each week students also research current issues relating to the National Parks and articulate the ethical basis for the competing sides. Class time is largely spent having discussions about different ethical viewpoints, and having the students do group activities where they use ethical reasoning to manage a National Park issue. Students write a final paper and do a final presentation about an environmental issue facing the NPS, the ethical standpoints of the competing stakeholders, and the final management decision made by the NPS.
Course Inventory Change Request

New Course Proposal

Date Submitted: 12/12/16 10:33 pm

Viewing: ITAL 450 : Studies In Italian Cinema

Last edit: 04/06/17 8:13 am

Changes proposed by: p010c225

<table>
<thead>
<tr>
<th>Programs referencing this course</th>
<th>FREN-MIN: Italian, Minor</th>
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<table>
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<tr>
<th>Academic Career</th>
<th>Undergraduate, Lawrence</th>
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<tr>
<td>Subject Code</td>
<td>ITAL</td>
</tr>
<tr>
<td>Course Number</td>
<td>450</td>
</tr>
<tr>
<td>Academic Unit</td>
<td>Department, French, Francophone, and Italian Studies</td>
</tr>
<tr>
<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
</tr>
<tr>
<td>Locations</td>
<td>Lawrence</td>
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<tr>
<td>Do you intend to offer any portion of this course online?</td>
<td>No</td>
</tr>
<tr>
<td>Title</td>
<td>Studies In Italian Cinema</td>
</tr>
<tr>
<td>Transcript Title</td>
<td>Italian Cinema</td>
</tr>
<tr>
<td>Effective Term</td>
<td>Spring 2017</td>
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</table>

<table>
<thead>
<tr>
<th>Catalog Description</th>
<th>A study of significant moments in Italian film history, including analysis of themes, genres, stylistics, directors, and film culture. May be repeated for credit with departmental permission.</th>
</tr>
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<tbody>
<tr>
<td>Prerequisites</td>
<td>ITAL 336 or ITAL 340 or permission of instructor.</td>
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<tr>
<th>Credits</th>
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<tbody>
<tr>
<td>Course Type</td>
<td>Lecture (Regularly scheduled academic course) (LEC)</td>
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<tr>
<td>Grading Basis</td>
<td>A-D(+/-)F1 (G11)</td>
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<tr>
<td>Is this course part of the University Honors Program?</td>
<td>No</td>
</tr>
<tr>
<td>Are you proposing this course for KU Core?</td>
<td>Yes</td>
</tr>
<tr>
<td>Typically Offered</td>
<td>Once a Year, Usually Fall</td>
</tr>
<tr>
<td>Repeatable for credit?</td>
<td>Yes</td>
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How many times may this course be taken? 2 - AND/OR - For how many maximum credits? 6

Can a student be enrolled in multiple sections in the same semester? No

Principal Course Designator

Course Designator: H - Humanities

W - World Culture

Are you proposing that the course count towards the CLAS BA degree specific requirements?

https://next.catalog.ku.edu/courseleaf/approve/
Yes

**Justification for counting this course towards the CLAS BA**

This course will offer an introduction to Italian cinema as an elective for the major and minor program in the department of French and Italian. Most Italian Studies programs in the United States offer courses on Italian cinema and thereby play an important role in training Italian studies specialists. Up until now, we have offered courses on Italian cinema taught by Marina de Fazio as “Studies in Italian Culture” (ITAL 340). However, we think it is time to join the overwhelming trend in Italian Studies in this country, which devotes particular attention to Italian film, especially given our recent hiring of Dr. Edward Bowen, a film studies specialist.

**How does this course meet the CLAS BA requirements?**

Beyond Fourth Level Foreign Language (FP) Writing (WRIT)

**Will this course be required for a degree, major, minor, certificate, or concentration?**

Yes

<table>
<thead>
<tr>
<th>Which Program(s)?</th>
<th>Program Code - Name</th>
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<tr>
<td></td>
<td>(FREN-BA) French, B.A.</td>
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<tr>
<td></td>
<td>(FREN-MIN) Italian, Minor</td>
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</table>

**Describe how:** This course will be offered as an elective both for a minor and major degree in Italian (Dept. of French and Italian).

**Rationale for Course Proposal**

Italy’s rich cinematographic tradition, informed by the internationally influential work of directors like Fellini, De Sica, Rossellini, Antonioni, Monicelli, Scola, and Pasolini, has produced one of the most recognized traditions worldwide. Among the many achievements of Italian cinema, for example, Italy is the country that has won the most Academy Awards for Best Foreign Language Film.

**KU Core Information**

Has the department approved the nomination of this course to KU Core?

Yes

<table>
<thead>
<tr>
<th>Name of person giving departmental approval</th>
<th>Date of Departmental Approval</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Hayes</td>
<td>10/18/16</td>
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</tbody>
</table>

**Selected Goal(s)**

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history with the fundamental goal of teaching to respect human diversity and expand cultural understanding and global awareness. Course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding.

Selected Learning Outcome(s):

**Goal 4, Learning Outcome 2**

State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)
This course is devoted entirely to other-cultural material, since it analyzes twentieth- and twenty-first-century Italian cinema. Movies are shown in the original language. Lectures are in Italian, and coursework is completed in the target language. Italian cinema is seen in context, and is used to formulate ideas about Italian culture and social history, and key themes and topics. These include: the socioeconomic tension between northern and southern Italy, migration and immigration, discrimination between social classes and gender issues of poverty and social injustice, and national identity. Key periods to be considered include post-War reconstruction, the economic boom in the Sixties, and domestic terrorism in the Seventies.

**Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US culture in relation to the students own value assumptions. (Please limit responses to 1000 characters.)**

Exposure to the ideas as stated above will enable students to evaluate concepts related to Italian culture and the arts and contemporary society, and also relate the experience of these things to their own culture and cultural beliefs. Students will discuss the themes and topics, and write and reflect about them in the target language.

**Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-cultural situations. (Please limit responses to 1000 characters.)**

As stated above, students encounter materials, discussions, and projects - all in the target language - that are wholly related to Italian cinema and culture. In reflecting on Italian society and history, students are invited to reflect on their own culture and beliefs, and comparisons will be made between US culture, literature, and history, and Italian. The course takes a comparative approach.

**State what assignments, readings, class discussion, and lectures will be used to evaluate students’ work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 1000 characters.)**

Students will be asked to produce written responses to each screening; to engage with secondary literature and review it; midterm and final exams will test their preparation; oral presentations will be required too and will extend the students' knowledge on Italian cinema and culture. A creative writing assignment could also be part of the requirements, as the students might be asked to rewrite a scene or conceive a different conclusion for a given movie. Class discussions in the target language will be used to develop global awareness and analytical skills. This introduction to Italian cinema will be capped with a final paper that enables students to apply the language skills and methodologies they have acquired and apply them to a research paper on a topic designed in conjunction with the instructor. Topics will be designed so as to measure their grasp of non-American culture, and value systems other than their own.
ITAL 450: Studies in Italian Cinema
Fall 2017
Marina de Fazio, MW 3:00-4:15

ITAL 450 will examine cinematic representations of Italian history and society from the 1940s to today. Viewing materials will include some classics of Italian cinema ranging from neorealist milestones such as Rossellini’s Roma città aperta and De Sica’s Ladri di biciclette to significant films of Italian directors of the new millenium, such as Tullio Giordana’s La meglio gioventù and I cento passi. Visconti’s seminal Rocco e i suoi fratelli, Fellini’s La dolce vita, and Scola’s C'eravamo tanto amati are among the other films that we will examine in this course. While each film will be introduced within the general context of Italian cinema (major movements, genres, directors, and interpreters), our main focus will be to discuss the films as representations and interpretations of particular moments and issues in Italian history (the antifascist movement of the “Resistenza,” post-war economic depression, the economic miracle of the fifties, student protest in the sixties and seventies, civil rights, North-South relations, politics, gender relations, mass media.) All films will be available with English subtitles. The course will be taught in Italian. Students are expected to have at least a moderate command of the language (usually, completion of at least four semesters), but there is no expectation that they will be “fluent” when the course begins. Students who are unsure of whether this class is appropriate for them, should consult the instructor. Reading materials are in Italian and English. They will include a cultural reader with detailed narratives on Italian history and society from the post-war period to today, a history of Italian cinema from neorealism to the present, as well as some historical, cultural, and critical essays. In addition, students will be expected to use the Internet with some regularity to explore sites on Italian cinema.

Prerequisite: ITAL 240 or reading knowledge of Italian.
Satisfies: Goal 4 Outcome 2 (AE42), Foreign Language Proficiency (FP), H Humanities (H), World Culture (W).
Goal 4.2

The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history with the fundamental goal of teaching to respect human diversity and expand cultural understanding and global awareness. This course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding. Students will reflect on cultural differences, stereotypes, and will also be exposed to the socio-economic tension between North and South of Italy, waves of migration and immigration, discrimination between social classes and genders, and issues of poverty and social injustice. They will explore social beliefs and norms, that are challenged and analyzed in a variety of films. This course will develop the ability of students to discuss, debate, and analyze Italian culture in relation to the student’s own value assumptions. Assignments and research paper will test students’ critical thinking, and their knowledge and analysis of culture and value-systems.

**REQUIRED TEXTBOOKS**

- Bartalesi-Graf, Daniela. *L’Italia dal fascismo ad oggi: Percorsi paralleli nella storia, nella letteratura e nel cinema*. Perugia: Guerra, 2005

**REQUIREMENTS AND GRADE DISTRIBUTION**

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<th>Percentage</th>
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<td>One oral presentation</td>
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<tr>
<td>20%</td>
<td>One essay</td>
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<tr>
<td>15%</td>
<td>Class participation</td>
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<tr>
<td>20%</td>
<td>Midterm</td>
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<tr>
<td>30%</td>
<td>Final examination</td>
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</tbody>
</table>

**ATTENDANCE:** Students are expected to attend classes regularly. Excessive absences will result in a lower course grade. Excessive absences are any and all absences beyond two. Absences will be excused only in cases of verifiable medical or family emergencies or religious observances for which you must provide written proof. Your course grade will be lowered by 1/3 of a letter grade for any day you miss due to an unexcused absence, beyond the two absences allowed. There is no extra-credit to make up for unexcused absences.

**PUNCTUALITY:** Students are expected to be in the classroom by the time the class starts. Tardiness is not acceptable: students arriving late create an unnecessary disruption in the class. Students who are not in the classroom by the time the instructor takes class attendance will be considered absent for the day.

Students must complete all the above percentage components of the course in order to pass the course.

**MAKE-UPS:** There are no make-ups for late or missing homework, quizzes, tests, compositions, etc. except in cases of verifiable medical or family emergencies or religious observance for which you must provide written proof. You will receive a zero for any assignment missed due to an unexcused absence. There is no extra-credit.

Students who have conflicting finals or more than two scheduled finals for the same day must check the University regulations online ([http://www.registrar.ku.edu/~registrar/exams/final_regs.shtml#conflict](http://www.registrar.ku.edu/~registrar/exams/final_regs.shtml#conflict)) in order to determine for which course they may ask for a make-up final exam. Students who, according to the University regulations, need to take a make-up final in Italian must complete a petition form (available from the departmental office in Wescoe 2103) and turn it in to the Italian Language Coordinator (2063 Wescoe) at least two weeks before the end of classes.
**CLASS PARTICIPATION:** Class activities are important in developing your skills in Italian. Come to class prepared, and participate actively. The assignments indicated on the syllabus are to be prepared for class that day. For your class participation grade you will be evaluated on your **contribution to class activities.**

<table>
<thead>
<tr>
<th>PARTICIPATION</th>
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<tbody>
<tr>
<td>A</td>
<td>always participates</td>
</tr>
<tr>
<td>B</td>
<td>usually willing to participate</td>
</tr>
<tr>
<td>C</td>
<td>usually willing to participate, but not very well prepared</td>
</tr>
<tr>
<td>D</td>
<td>usually unwilling to participate</td>
</tr>
<tr>
<td>F</td>
<td>unwilling to participate without extra prompting</td>
</tr>
<tr>
<td></td>
<td>does not participate</td>
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</table>

**REQUIRED FILMS**

- Roberto Rossellini, *Roma, città aperta (Open City)*, 1946, (1:42)
- Vittorio De Sica, *Ladri di biciclette (The Bycicle Thief)*, 1948 (1:29)
- Luchino Visconti, *Rocco e i suoi fratelli (Rocco and His Brothers)*, 1960, (2:50)
- Federico Fellini, *La dolce vita*, 1959, (2:58)
- Marco Tullio Giordana, *La meglio gioventù, (The Best of Youth)*, 2005 (viewed in 4 installments of approximately 1:30 minutes each)
- Ettore Scola, *C'eravamo tanto amati (We All Loved Each Other So Much)*, 1974, (1:59)
- Marco Tullio Giordana, *I cento passi (One Hundred Steps)*, 2000 (1:54)
- Nanni Moretti, *Il caimano (The caiman)*, 2006 (1:53)
- Paolo Sorrentino, *La grande bellezza (The Great Beauty)*, 2013 (2:22)

Students are expected to view each film in its entirety by the date it is assigned in the syllabus. Most films will not be shown in class. They have been placed on reserve at the EGARC to be watched on site. Many of the assigned films are also available from providers of on-demand Internet streaming movies.

**EGARC (Ermal Garinger Academic Resource Center) Hours**

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<tbody>
<tr>
<td>Monday - Thursday</td>
<td>7:50 a.m. - 7:00 p.m.</td>
</tr>
<tr>
<td>Friday</td>
<td>7:50 a.m. - 4:30 p.m.</td>
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<tr>
<td>Saturday</td>
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</tr>
<tr>
<td>Sunday</td>
<td>3:00 p.m. - 7:00 p.m.</td>
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**ITALIAN TABLE** - You are invited to attend the Tavola Italiana. The Tavola provides a great opportunity to practice what you learn in class in a relaxed atmosphere. Join us and meet other students, instructors of Italian, and members of the Lawrence community who share your interest in Italian language and culture! Your instructor will inform you of the day, time and location of this weekly event.
UNIVERSITY AND DEPARTMENTAL POLICIES

I. ACADEMIC HONESTY

a. Assistance with assignments: Students may use their textbooks, dictionaries, and grammar references in preparing any assignments. However, with the exception of help from the student's instructor and/or in-class activities such as peer editing, any outside assistance (that is, tutors, friends, native speakers, electronic and/or computer-assisted translators, translating programs, etc.) is NOT allowed on homework and other assignments being turned in for a grade. Any outside assistance will be considered cheating and will result in a grade of zero on the assignment, as well as a charge of academic misconduct, which may entail further sanctions. The student should be certain that all of the work submitted in Italian 240 is his/her own.

b. About the use of translation programs: The use of computer or on-line translation programs is NOT permitted in any Italian language course and is considered cheating. As opposed to dictionaries and grammar references, these programs are not a learning tool because they simply provide a translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best translation on your own. Moreover, translation programs produce bizarre and incorrect translations that are notoriously easy to identify, and students who make use of them in their assignments risk serious academic consequences.

c. The department strictly adheres to the following policy on plagiarism and cheating: "Plagiarism and cheating are serious academic offenses that should be brought to the attention of the Chairperson or Language Coordinator. Whenever a student is caught cheating (whether copying from another student's paper, exam, or quiz, or plagiarizing printed or electronic sources or other sources), the instructor will inform the Chairperson of the Department, who--upon consulting with the instructor--will forward a "CHARGE OF ACADEMIC MISCONDUCT FORM" to College of Liberal Arts with a recommendation for the appropriate sanction."

II. GRADE DEFINITIONS ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS

2.2.1.1. The grade of A will be reported for achievement of outstanding quality.
2.2.1.2. The grade of B will be reported for achievement of high quality.
2.2.1.3. The grade of C will be reported for achievement of acceptable quality.
2.2.1.4. The grade of D will be reported for achievement that is minimally passing but at less than an acceptable quality.

III. STUDY TIME ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS - "One semester hour means course work normally represented by an hour of class instruction and two hours of study a week for one semester, or an equivalent amount of work. The concept may vary according to the level at which instruction is offered."

IV. WITHDRAWALS - Students who wish to withdraw from this class must note that they need to do so by the last day of the First Drop Period, in order for the withdrawal to have no effect on their transcripts. Withdrawals during the Second Drop Period will result in a grade of W on the student's transcript. No withdrawals will be permitted during the Third Drop Period.

V. STUDENTS WITH DISABILITIES - The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY). Information about their services can be found at http://disability.ku.edu. Please contact me privately in regard to your needs in this course.

VI. RELIGIOUS OBSERVANCES - "Where examinations and tests other than final examinations conflict with religious observations of a generally recognized nature, a student under obligation to participate in such religious observances shall, upon request to the instructor involved, which shall be made at least a week in advance of the scheduled examination or test, be accorded the opportunity to take the examination or test at some other time not in conflict with his (or her) religious obligations."
**PROGRAMMA (subject to change)**

B = Bondanella  
BG = Bartalesi-Graf  
Bb = Blackboard  
PO = Presentazioni orali

WEEK 1

- Descrizione e obiettivi del corso.

WEEK 2

- **Il fascismo e la Seconda Guerra Mondiale in Italia**: La fine del regime fascista / La guerra di liberazione / Conclusioni  BG 22-26  
- **Masters of Neorealism**: Problematic Definitions / Literary Antecedents / Neorealist Films as a Small Fraction of Italian Film Production / Rossellini’s War Trilogy: *Open City*  B 61-71

*Roma, città aperta* (Roberto Rossellini), [1:42] visione

WEEK 3

- *Roma, città aperta*. Dopo la visione (*Un fotogramma da Internet* / Analisi e discussione) Bb  
- **Dalla fine della guerra al ’68: Ricostruzione e “boom economico”:** A guerra finita, quale futuro pe la nazione? / Partiti politici al momento della liberazione / La posizione dell’Italia nel quadro internazionale: era possibile una rivoluzione sociale? / Riforme mancate / Addio alla monarchia e una nuova costituzione  BG 66-72  
- Masters of Neorealism: **Vittorio De Sica’s “Trilogy of Solitude”: The Bycycle Thief**  B 85-89

*Ladri di biciclette* (Vittorio De Sica), [1:29] visione

WEEK 4

- **PO (1)**  
- *Ladri di biciclette*. Dopo la visione (*Un fotogramma da Internet* / Analisi e discussione) Bb  
- **Dalla fine della guerra al ’68: Guerra fredda anche in Italia** / Boom economico, migrazione, squilibri Nord-Sud  BG 73-75


*Rocco e I suoi fratelli* (Luchino Visconti), [2:50] visione.

WEEK 5

- **PO (2)**  
- *Rocco e I suoi fratelli*, Dopo la visione (*Un fotogramma da Internet* / Analisi e discussione) Bb  
- **Dalla fine della guerra al ’68: Stranieri in patria: “terroni” o “polentoni”**  BG 99-100  
- The Golden Age of Italian Cinema: **Fellini**, the Director as a Superstar: *La dolce vita*  B 285-292

*La dolce vita* (Federico Fellini), [2:58] visione.

WEEK 6

- **PO (3-4)**  
- *La dolce vita*, Dopo la visione (*Un fotogramma da Internet* /Analisi e discussione) Bb  
- **Dal ’68 all’inizio degli anni ’80: movimenti di protesta e “anni di piombo”:** Il movimento studentesco alla fine degli anni ’60 / Quali furono le cause? / Ideologia del movimento studentesco / Il movimento operai / Conquiste del movimento studentesco e operaio: riforme  BG 111-117  

*La meglio gioventù* (Marco Tullio Giordana), (DVD1, 0.00-1.39), [1:30] visione.
WEEK 7

- PO (5)
- La meglio gioventù (DVD1, 0.00-1.39), Dopo la visione (Un fotogramma da Internet /Analisi e discussione) Bb
- Parole nuove per gli anni della rivolta: i neologismi degli anni '70 BG 124-125

C'eravamo tanto amati (Ettore Scola), [1:59] visione in classe.
- The Golden Age of Italian Cinema, Commedia all’italiana: Comedy and Social criticism / Ettore Scola and Metacinematic Comedy B 205-211
- Preparazione al midterm

WEEK 8

- C'eravamo tanto amati, visione in classe.
- Preparazione al midterm

MIDTERM

WEEK 9

- C'eravamo tanto amati, Dopo la visione (Un fotogramma da Internet /Analisi e discussione) Bb / BG 154-155
- La meglio gioventù (DVD1, 1.39-end), [1:30] visione.
  - La meglio gioventù (DVD1, 1.39-end), Dopo la visione (Un fotogramma da Internet /Analisi e discussione) Bb
  - La mafia BG 267-273

WEEK 10

I cento passi (Marco Tullio Giordana), [1:54] visione.

- PO (6)
- I cento passi, Dopo la visione (Un fotogramma da Internet /Analisi e discussione) Bb / BG 300-303
- Dal ’68 all’inizio degli anni ’80: movimenti di protesta e “anni di piombo”: Reazioni dalla destra eversiva: la ‘strategia della tensione’ / Le risposte della sinistra alla ‘strategia della tensione’ / Conclusioni BG 117-122

WEEK 11

- La meglio gioventù (DVD2, 0.00-1.36), [1:30] visione.
- Dopo la visione (Un fotogramma da Internet /Analisi e discussione) Bb
- Gli ultimi 25 anni: Trasformazioni nella società e nei costumi: gli anni ’80 e ’90 BG 164-165
- Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / Maurizio Nichetti B 526-528

Ladri di saponette (Maurizio Nichetti), [1:24] visione in classe.
**WEEK 12**

- *Ladri di saponette*, visione in classe.
- *Ladri di saponette*, Dopo la visione ([Un fotogramma da Internet](#)/Analisi e discussione) Bb
- Gli ultimi 25 anni: Nuovi governi e nuovi partiti. Mani pulite e tangentopoli / Forza Italia e Silvio Berlusconi BG 166-171
- Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / Nanni Moretti B 520-526

**WEEK 13**

- PO (7)
- *Il caimano*, Dopo la visione ([Un fotogramma da Internet](#)/Analisi e discussione) Bb

  - *La meglio gioventù* (DVD2, 1.36-end), [1:30] visione.
  - Dopo la visione ([Un fotogramma da Internet](#)/Analisi e discussione) Bb
  - Gli ultimi 25 anni: Movimenti e tendenze culturali all’inizio del terzo millennio BG 174-176
  
  **saggio – outline**

**WEEK 14**


  **saggio – revisione in classe**

**WEEK 15**

- *La grande bellezza*, Dopo la visione ([Un fotogramma da Internet](#)/Analisi e discussione) Bb
  - materiali da leggere sul film

  - Preparazione agli esami finali

  **SAGGIO**

**ESAME FINALE – TBA**
Goal 4.2

Respect human diversity and expand cultural understanding and global awareness. Upon reaching this goal, students will be able to examine a variety of perspectives in the global community, distinguish their own cultural patterns, and respond flexibly to multiple worldviews.

<table>
<thead>
<tr>
<th>Score</th>
<th>5/Exceeds</th>
<th>4/Expected</th>
<th>3/Satisfactory</th>
<th>2/Less than satisfactory</th>
<th>1/Unacceptable</th>
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<tr>
<td>Shows a very good understanding of the topic by drawing on relevant materials</td>
<td>Shows a reasonable understanding of the topic by drawing at times on some relevant content.</td>
<td>Shows very little understanding of the topic; there is a lack of structure and inability to sustain content development.</td>
<td>Shows no understanding of the topic; incoherent, with little or no content development.</td>
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<tr>
<td>Reflects on, and analyses material from outside the USA in appropriate content.</td>
<td>The majority of the content analyses consistently relevant other-cultural material, and shows an engagement with communities outside the United States.</td>
<td>Analyses, without complete consistency, other-cultural material, and shows engagement with communities outside the United States.</td>
<td>Insufficient analysis of other-cultural material, and too limited an awareness of cultural differences.</td>
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<tr>
<td>Shows awareness of different cultural beliefs and patterns.</td>
<td>Demonstrates a high degree of awareness of different cultural beliefs and patterns</td>
<td>Shows a reasonable awareness of different cultural beliefs and patterns</td>
<td>Shows very little awareness of different cultural beliefs and patterns</td>
<td>Shows no awareness of different cultural beliefs and patterns</td>
<td></td>
</tr>
<tr>
<td>Shows engagement with, and form opinions on, other-cultural material and relate it to their own value assumptions and beliefs.</td>
<td>Demonstrates a strong engagement with other-cultural material and forms opinions on it.</td>
<td>Shows a reasonable engagement with the other-cultural material, and expresses some opinions, though inconsistently.</td>
<td>Displays little engagement with other-cultural material, and makes little attempt to express opinions about it.</td>
<td>Conveys no sense of engagement with the material, and makes no attempt to engage ideas or express opinions.</td>
<td></td>
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ITAL 450: Response Papers

This semester, you will write three short response papers. You will receive a prompt a week in advance which, at times, will give you two or three options for your paper topic. Some of these prompts ask you to reflect on a particular scene, character, theme, or stylistic aspect of the film (framing, lighting, editing, music, etc.). In all cases, please cite at least one of our readings, and if appropriate, feel free to draw connections to other films we have seen.

Guidelines for paper structure and layout:
Length: 3-4 pages double-spaced, 1 inch margins, Times New Roman, 12pt. font,

In upper left corner, write your name and ITAL 450

Center the title of your response paper

Mention the argument /focus of your response paper in the first paragraph.

In the following paragraphs, provide examples that support your argument. Please limit or avoid plot summary that lacks analysis.

If you want, you can close your response paper by stating what you would like to investigate further and how you might go about doing that in a longer paper.

Place titles of films in Italics e.g. The Great Beauty

When you cite a reading, write the author’s name and the page number(s) in parentheses. e.g. (Reich, 68).

Sample Assignment (Core Goal 4.2) I cento passi (The Hundred Steps) by Marco Tullio Giordana

Week 10: In Italy, especially since 2000, numerous films have told the stories of those who have combatted the Mafia in Sicily, the Camorra in Naples, Ndrangheta in Calabria, and Sacro Corona Unità in Puglia. One of the most critically-acclaimed of these so-called “anti-mafia” films is I cento passi by Marco Tullio Giordana. Its success has often been credited for sparking the production of many other films on the struggle against the Mafia. Steps before writing your response paper:

1. Please view one of the following mafia films from the U.S.: Good Fellas, The Godfather Part 1, Scarface, Carlito’s Way, or Casino.
2. Read George Larke-Walsh’s introduction to Screening the Mafia: Masculinity, Ethnicity, and Mobsters from the Godfather to the Sopranos (2010) pp. 1-19
3. Watch I cento passi.

Prompt: Option 1: Compare the representations of Mafia members in I cento passi (either Don Cesare Manzella or Tano Badalementi) with those of mafiosi in a classic Hollywood film on the Mafia. How are they similar? How are they different? How does Marco Tullio Giordana comment on or respond to classical representations of mafiosi in Hollywood films?

Option 2: Write about the character of Peppino Impastato and his aversion to Mafia power. Analyze the various ways that Peppino is presented as a martyr in the anti-mafia struggle, inserting some discussion of the Hollywood film that you watched, and comment on the potential role that “anti-mafia” films can have in combatting the Mafia.
ITAL 450

HW Assignment – Week 3

Questions on reading:


**Introduction: Describing Neorealism**

What are some of the stylistic choices that are common to many neorealist films?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Are these aesthetic qualities enough to call a film a “neorealist film”? If not, what others qualities are important?

________________________________________________________________________

What are some traits of neorealist literature or architecture?

________________________________________________________________________

What are some differences between Italian neorealist films and Hollywood films of the same time period? Or between neorealist and Fascist era Italian films? Do we have to be cautious when listing these differences?
Shiel discusses the main focal points of his book at the end of his introduction. What are they?

Chapter Three: Neorealism and the City

Why do you think much scholarship on cinema and the city originally focused on cities like New York, London, and Paris, and not so much on Rome?

In a general sense, how did neorealist films approach urban life differently than Fascist era films?

What parallels does Shiel draw between neorealist films and neorealist architecture in Italy?

Based on what you’ve read, why has Italian neorealism been so hotly debated?
ITALIAN NEOREALISM
REBUILDING THE CINEMATIC CITY

MARK SHIEL

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INTRODUCTION: DESCRIBING NEOREALISM

Few moments in the history of cinema have been as hotly debated in their day and by succeeding generations as the moment of Italian neorealism in Italy after World War Two. Most critics and historians agree that neorealism was a watershed in which realism emerged for a time as the dominant mode of Italian cinema, with decisive impacts on the ways in which films would be made and thought about in Italy and worldwide for generations. One of the most important ways of thinking about neorealism has been to see it as a moment of decisive transition in the tumultuous aftermath of World War which produced a stylistically and philosophically distinctive cinema that achieved a limited but influential popularity from the mid-1940s until some time in the early or late 1950s, depending on the flexibility with which one uses the term: for example, from Roberto Rossellini’s *Roma, Open City (Roma, città amerta, 1945)* to Vittorio De Sica’s *Umberto D* (1952), or from Luchino Visconti’s *Ossessione* (1943) to Federico Fellini’s *The Nights of Cabiria (Le notti di Cabiria, 1957)*. In particular, neorealism marked a significant stage in the transformation of cinema from the classical forms which dominated in Europe and in the US prior to World War Two to the modernist art cinemas which came to dominate in Europe after the war and which had considerable impact and influence on Hollywood too from the 1950s to the 1970s.

Neorealism is also often thought of not so much as a particular moment, defined by starting and ending dates, but as a historically- and culturally-specific manifestation of the general aesthetic quality known as ‘realism’ which is characterised by a disposition to the ontological truth of the physical, visible world. From this perspective, the realism of Italian neorealism manifested itself in a distinctive visual style. This was typified
by a preference for location filming, the use of nonprofessional actors, the avoidance of ornamental mise-en-scène, a preference for natural light, a freely-moving documentary style of photography, a non-interventionist approach to film directing, and an avoidance of complex editing and other post-production processes likely to focus attention on the contrivance of the film image. Not all neorealist films employed all of these strategies, especially in the 1950s when neorealism became increasingly concerned with subjective experience, but most of these strategies are evident in all neorealist films. The perception of neorealism as visual truth is closely identified with the influential critical position of André Bazin who, more than any other non-Italian, argued in favor of neorealism as a cinematic agenda, thinking of it as a cinema of ‘fact’ and ‘reconstituted reportage’ (1971a: 20, 37).

The sense of neorealism as visual truth coincides and sometimes clashes with another sense of neorealism as a sentiment of ethical and political commitment — a social realism which motivated not only filmmakers but writers such as Elio Vittorini and Italo Calvino, painters such as Renato Guttuso and Aldo Borgonzoni, photographers such as Mario De Biasi and Federico Patellani, and, as we shall see in chapter three, architects such as Ludovico Quaroni and Mario Ridolfi. Neorealist cinema has often been characterised as what Mira Liehm calls “an aesthetics of rejection” (1984: 132) in which the visual style, mythology, politics and working methods of fascist-era cinema were thrown out. In their place, neorealist filmmakers demonstrated a commitment through visual realism to making known the lot of ordinary, everyday Italians, especially the working class. They were inspired by leftist politics, especially the agendas of the Italian Communist Party (PCI) and Socialist Party (PSI), and by the determination to create a new and better Italy after the degradation and barbarity of fascism and in spite of the conservative tendencies of the mainstream of Italian political life, represented by the Catholic Church and the Christian Democrat (DC) party. Especially after 1948, the latter was the dominant force in political life.

This sense of neorealism as a political or ethical disposition leads into another — that of neorealism as a more or less coherent movement of particular directors, writers, cinematographers, editors and actors who were loosely connected to each other through personal and professional associations, who shared anti-fascist convictions and a leftist politics, and who produced a recognisable body of work from the mid-1940s to the mid-1950s. Three directors produced most of the generally recognised masterworks of neorealism — Rossellini’s Rome, Open City, Paisà (1946), and Germany Year Zero (Germania anno zero, 1947), De Sica’s Shoeshine (Sciuscià, 1946), Bicycle Thieves (Ladri di biciclette, 1948) and Umberto D. and Visconti’s La terra trema (1948). After these, one must acknowledge key filmmakers who began as writers, making their directorial debuts in the 1950s with films which pushed the boundaries of neorealism as in the cases of Michelangelo Antonioni, who spent the war years as a critic writing prolifically for the noted journal Cinema before directing his first feature, Cronaca di un amore, in 1950, and Federico Fellini who wrote for the screen in the late 1940s, making decisive contributions to such films as Rossellini’s Paisà and The Miracle (Il miracolo, 1948), before co-directing Variety Lights (Luci del varietà, 1950) with Alberto Lattuada and directing his own first feature The White Sheik (Lo sceicco bianco, 1952). Other important directors regularly considered as neorealist would include Giuseppe De Santis, Pietro Germi, Carlo Lizzani and Aldo Vergano, while directors whose fidelity to the aesthetics and politics of neorealism is often debated because of the allegedly superficial neorealist style of many of their films include Alberto Lattuada and Luigi Zampa. Many of these knew each other prior to the advent of neorealism: Visconti, Antonioni, De Santis and others such as Mario Alicata and Pietro Ingrao all being associated with the Cinema journal during the war. Some formed regular director/writer collaborations — Rossellini and Fellini and, more famously, De Sica and Cesare Zavattini who, more than any other Italian, developed neorealism as a positive and clearly articulated doctrine. Certain actors such as Anna Magnani in Rome, Open City, Silvana Mangano in De Santis’ Bitter Rice (Riso amaro, 1949) and Massimo Girotti in Germi’s In the Name of the Law (In nome della legge, 1949), came to be associated with neorealism as icons of the ordinary Italian people and their suffering after the war. Key cinematographers such as G. R. Aldo (La terra trema), Ottelo Martelli (Paisà), Carlo Montuori (Bicycle Thieves) and Aldo Tonti (Ossessione) worked frequently with the key neorealist directors and were responsible for much of neorealism’s distinctive visual immediacy.

How many neorealist films these people produced remains a bone of contention. Most critics agree on the seven key works, all produced in the late 1940s — Rome, Open City, Paisà, Germany Year Zero, Shoeshine, Bicycle Thieves, Umberto D. and La terra trema — but beyond these what constitutes a neorealist film remains a subject of debate. Whether films such as Miracle in Milan (Miracolo a Milano, 1951), I vitelloni (1953), Journey to Italy (Viaggio in Italia, 1953), Senso (1954) or The Nights of Cabiria
could be described as neorealist at all was hotly disputed when they were released during the seemingly endless so-called 'crisis of neorealism' of the 1950s. As we shall see in subsequent chapters, each of these was seen either to move neorealism into new territory or to break with it altogether, and opinion as to the neorealism of these films remains divided today. Indeed, the diversity of filmmakers and films grouped under the term 'neorealism' has led a number of film historians, including Geoffrey Nowell-Smith, Peter Bondanella and Pierre Sorlin, to question its usefulness. For example, in his influential study Luchino Visconti, first published in 1967, Nowell-Smith suggested that 'neorealism' was only a convenient label to describe a 'pattern of brief convergence around a diffuse blob on the film-historical map' (2003: 27) during the four or five years after World War Two. The crucial differences which he identified between Visconti's politically astute but aesthetically stylised realism and Rossellini's deeply moralistic but more purely realist cinema are only the clearest of the many contrasts which existed within neorealism. More recently, Alberto Farassino has characterised a 'permanent neorealism' which coloured and conditioned all Italian filmmaking in the five years after the liberation of Italy and which 'extended well beyond its specific historical moment to constitute a sort of vein, even a "universal" aesthetic category' (1998: 75). But such observations ought not to invalidate a sense of neorealism as a more or less coherent phenomenon. The view which underpins this book is a flexible one which sees neorealism as a complex but nonetheless useful and vital term of description of a relatively coherent but always evolving historical moment and movement in Italian cinema from the mid-1940s to the mid-1950s, which may be used to discuss a variety of filmmakers and films whose stylistic and ideological similarities outweighed their differences. If neorealism was not an organised movement, it was nonetheless a movement, and certainly the most prominent in international cinema in the ten years after World War Two, a cinema which displayed more coherence of formal and thematic concerns among Italian filmmakers than was evident at the time in American, French, British, Soviet or any other cinema.

Although neorealist filmmakers did not regularly collaborate to issue manifestoes, a reasonably large body of neorealist theory and criticism did develop: Zavattini's 'Some Ideas on the Cinema' (1952) and other writings; Lizzani's history Il cinema italiano (1958), and the innumerable articles, interviews and interventions by critics and filmmakers which proliferated in Cinema, Bianco e nero and elsewhere. This theory and criticism grew around a body of films which, though substantial, was only ever a minor-

ity tendency in Italian cinema: estimates of the number of films which can be described as neorealist vary from Pierre Sorlin's low calculation of just twenty (or four per cent of total production), to Lino Micciché's estimate of not more than ninety between 1945 and 1953 (out of a total of 822), to David Forgacs' more generous reckoning of 259 (nearly one-third of total production) in the same period (Sorlin 1996: 93; Micciché 1995: 21; Forgacs 1990: 117). Neorealist films were, even by the most generous estimate, always a minority of the films Italian cinema produced in any given year.

Moreover, neorealist films were not generally commercially and critically successful although, when they were, they were often high-profile in their success and in the public and critical controversies they provoked. Rome, Open City was a worldwide critical and commercial success, as were Paisà, In the Name of the Law, Bicycle Thieves and Bitter Rice, but most others did not perform well in box-office terms, especially given the quick post-war re-establishment of commercial genre film production in Italy and the return of Hollywood cinema to market dominance. Rome, Open City was exceptional in topping the Italian box office in 1945-46 at 162,000 lire. Many other successful neorealist films were more modest in their commercial performance — for example, Paisà was the ninth most successful film in Italy in 1946-47 generating 100m lire at the box office, Bicycle Thieves was eleventh in 1948-49 with 252m lire and Bitter Rice was fifth at 442m lire in 1949-50 (Spinazzola 1985: 18). Films imported from the US controlled two-thirds to three-quarters of the Italian box office from 1945 to 1950 — for example, holding a 77 per cent market share in 1948 compared to 39 per cent for Italian films and a 63.7 per cent share in 1950 compared to 29.2 per cent for Italian films (Quaglioni 1980: 248; Lohm 1984: 333). This American dominance was secured by agreements between the Italian film industry's main representative body, the Associazione Nazionale Industrie Cinematografiche ed Affine (ANICA), and its Hollywood counterpart, the Motion Picture Export Association.

Neorealism was arguably welcomed abroad, especially in the US and France, more than it was at home, and in Italy (as well as abroad) its appeal tended to be strongest among educated, urban audiences. Even the most popular and accessible neorealists such as Vittorio De Sica encountered real difficulties securing financing for their films: his Shoeshine was a major financial disaster despite its very low budget of less than one million lire and despite winning an Academy Award on its US release; De Sica was subsequently forced to fund many films either by borrowing from friends, for Bicycle Thieves, or using his own personal funds, for Miracle in Milan.
The period in which neorealism flourished was one of intense struggle in which progressive and conservative forces sought to determine the character and future of Italian society, politics, economics and culture, including cinema. Italy found itself in a process of profound self-exploration, adjustment and reorganisation, an experience which it shared with other countries of Western Europe and elsewhere. Within the context of the Cold War which would quickly come to determine so many aspects of life in the years after 1945, this was essentially a struggle between capitalism and liberal democracy, on the one hand, and various forms and combinations of communism, socialism and social democracy, on the other. In Italy, the main parties to this struggle were the Christian Democrats, in the case of the former, and the Communists and Socialists, in the latter case, although the ascendant power of the United States always made its strong preference clear for capitalism and liberal democracy and had a very real presence and influence on Italian life through the Marshall Plan for the economic and infrastructural reconstruction of Europe (1948–52). Inevitably, this struggle also raged in the cinema where Italian neorealism and Hollywood cinema stood as opposite, divergent models of what popular culture should be and how it should relate to its audience – Italian neorealism embodying the idea of culture as critique, seeking a critical awareness alongside ennobling representations of society with a clear contemporary relevance, and Hollywood cinema, at least to its critics, presenting itself as the epitome of entertainment, not necessarily mindless but not particularly political, compliant and not resistant, escapist and not engaged. Though neither neorealism nor Hollywood was as monolithic as such curmudgeonly characterisations suggest – for example, Hollywood cinema in the late 1940s experienced the ‘subversion’ of film noir – neorealism may be seen in this sense not just as a moment of transition but as a moment of particularly overt ideological conflict in cinema.

Their clear national identity also marks neorealist films as products of an era when cinema was still thought of largely in terms of discrete national cultures and the relatively limited ‘influences’ of one country’s national cinema upon that of another – as in the close relationship between French and Italian cinema from the 1930s to the 1950s. The notion of ‘national cinema’ is an important one in the study of film and neorealism remains an archetype of the post-war art cinemas around which the term was originally developed. One of the presumptions of the national cinema approach is that while films make an interesting object of study in themselves, their ultimate utility lies in the ways they produce ‘a collective narrative’ of a people and a national culture, as Marcia Landy explains in Italian Film (2000: xiii). However, as Landy warns, a balance must be struck between approaching Italian national cinema as a unitary phenomenon, the expression of a discrete and stable national culture, and recognising that on close analysis any national culture and any national cinema is bound to reveal itself to be ‘eclectic, fragmentary and contradictory’ (2000: xiv).

Neither is any national cinema an island. As we shall see later in this chapter, neorealism was strongly influenced by French cinema of the 1930s and Hollywood cinema coloured the consciousness of its filmmakers and audiences. The international acclaim which greeted neorealism was intense in the United States and in France. Italy, in being liberated from fascism in 1943–44, was immediately also more globalised by its occupation by the Allies and the reopening of its culture, economy and political life to outside influences after the relative isolation of the fascist era. In this circumstance, a new internationalism excitement was part of the cultural atmosphere of the day and provided a liberating light in which filmmakers, critics and audiences were naturally eager to view their film culture. The many non-Italian critics and audiences who welcomed neorealism found that it related profoundly to the war which they too had experienced. Reviewing Rome, Open City in the New York Times in February 1946, Bosley Crowther wrote:

It may seem peculiarly ironic that the first film yet seen hereabouts to dramatise the nature and the spirit of underground resistance in German-held Europe in a superior way – with candid, overpowering realism and with a passionate sense of human incertitude – should be a film made in Italy. Yet such is the extraordinary case. Open City, which arrived at the World last night, is unquestionably one of the strongest dramatic films yet made about the recent war. And the fact that it was hurriedly put together by a group of artists soon after the liberation of Rome is significant of its fervour and doubtless integrity. (1946: 32)

It was clear that with neorealism Italy experienced a more creative cinematic rebirth after the war than any other combatant nation in World War Two. As P. Adams Sitney has argued, although great films were also made elsewhere, post-war Italian films were superior on the whole to their US, French and British contemporaries in ‘their stylistic organisation of elements of apparent rawness, their emotional intensity, and their focus on
current political and social problems’ (1995: 6). The late 1940s therefore
came to constitute what Sitney, drawing on Pier Paolo Pasolini, calls the
first of the ‘vital crises’ which punctuated post-war Italian cinema history,
the second being the art cinema of the early 1960s, including Fellini’s
La dolce vita (1960), Pasolini’s Accattone (1961), Antonioni’s Red Desert
(Deserto rosso, 1964), and Bertolucci’s Prima della rivoluzione (Before the
Revolution, 1964). The neorealist crisis, artistic and political in roughly
equal measure, produced a ‘concentration of creative energy’ (Sitney
1995: 219) quite peculiar in the history of the medium which appeared to
promise profound social and cultural regeneration but which did not
necessarily deliver. As Pasolini used the term to look back on neorealism
from the 1960s, the notion of a vital crisis was meant not only to convey
neorealism’s exciting creativity but also its failed opportunities, especially
the failure to produce an Italy after the war which was substantially better
than that before the war:

It is useless to delude oneself about it: neorealism was not a regen-
eration; it was only a vital crisis, however excessively optimistic and
enthusiastic at the beginning. Thus poetic action outran thought,
formal renewal preceded the reorganisation of the culture through
its vitality (let’s not forget the year ‘45!). Now the sudden withering
of neorealism is the necessary fate of an improvised, although nec-
essary, superstructure: it is the price for a lack of mature thought, of
a complete reorganisation of the culture. (1965: 231)

For Pasolini, as for many others of the neorealist generation and their
1960s descendants, the end of the war, after a brief moment in which
everything seemed possible, soon saw a disappointing return to power of
Italian capitalism and the Catholic Church, but now backed by the silent
partnership of the United States.

In the immediate post-war environment, however, this eventual return
to old ways was not predictable and the emphasis for filmmakers, critics
and audiences was on the new-ness of the Italian situation after the fall
of fascism. Early uses of the term ‘neorealism’ therefore carried not only
a sense of neorealist cinema as something different but as something
artistically and morally better than what had gone before. Although the
term was occasionally used in the 1930s in relation to literature and Soviet
cinema, its popularisation in the context of Italian cinema is often dated
from one of two instances: the description in 1943 by Mario Serandrei, the

editor of Visconti’s Ossessione, of the striking immediacy and freshness of
the imagery he was viewing in the rushes of Visconti’s film; or the expres-
sion in the same year by the film critic, Umberto Barbaro, of his admiration
for the films of French directors René Clair, Jean Renoir and Marcel Carné,
all of whom were influential on neorealist cinema (see Brunetta 2001:
201–3).

After the war, the term quickly gained currency. Filmmakers, critics
and the cinema-going public came to a consensus that neorealism arose
out of the trauma of fascism, war and occupation, in response to which it
offered a means of national and personal self-examination. Vittorio De Sica
explained the original impetus for neorealism as ‘an overwhelming desire
to throw out of the window the old stories of the Italian cinema, to place
the camera into the mainstream of real life, of everything that struck our horri-
fied eyes’ (quoted in Liehm 1984: 59). Luigi Chiarini compared the revela-
tory impact of neorealism to that of the early motion pictures although now
the world ‘did not reveal itself in its pleasant exterior, but in its deepest
human content, in the dialectic between war and peace, civilisation and
barbarism, reaction and progress; mechanical reproduction had become
artistic representation’ (1979: 145). This sense of neorealism was central to
influential histories of Italian cinema such as Lizzani’s Il cinema italiano,
and to the writings and teachings of influential critics and educators such
as Barbaro and Guido Aristarco. It also informed the enthusiastic reception
of neorealist films abroad, especially in the United States and in France
where the consensus was strengthened by the critical interventions of
André Bazin and the journal Cahiers du cinéma. For Bazin, the most famous
critic to develop a theory of neorealism and to promote its application in
cinema, the term was a valid one despite the frequent impatience of film
directors with what seemed, from their point of view, an abstract category,
and despite the diverse range of films to which the term was applied,
whether a statement of moral outrage such as Rome, Open City, a Marxist
analysis of class-based society such as La terra trema, a philosophical
enquiry such as Journey to Italy, or a historical epic such as Senso. For
Bazin, neorealism constituted ‘a triumphant evolution of the language of
cinema’ (1971a: 26) where, by ‘triumphant’ Bazin meant not that neoreal-
ism was or would eclipse all other forms of cinema but that in its realism it
was more wonderful, more inspiring, than anything else in its day.

Today we can acknowledge Bazin’s useful recognition of the innovation
of neorealism without necessarily sharing his faith in the utopian poten-
tial of realism as an aesthetic strategy, a faith for which he has received
his share of criticism since the 1940s (see Aumont et al. 1999: 108–14). Neorealism did make certain important filmmaking approaches more common in post-war cinema and did give them new legitimacy, even if, as much recent scholarship has shown, some of what the neorealists became most famous for was not unknown in cinema of the fascist era and earlier. For example, one of neorealism’s most important and influential areas of innovation was its removal of filmmaking from the confines of the studio to the expanses of the countryside and the built space of the city where the camera could fully engage with physical and social reality. In 1945, this removal had both a material and an ideological impetus behind it. Like those of other countries, especially Germany, Italy’s film studios and most of its film equipment were out of commission. In Rome, for example, much equipment from the main studios, Cinecittà, had been removed by the Germans and Italian fascists when they fled the advancing Allies in the late summer of 1943. Filmmakers were forced to look for creative solutions to the problem of producing cinema in conditions of extreme austerity. At the same time, austerity was a characteristic of society as a whole: the brute realities of hunger, poverty, displacement and unemployment with which so many Italians lived imbued the making of cinema with a peculiar moral urgency and social purpose. As Alberto Lattuada explained with more than a hint of nostalgia in 1959:

After the last war, especially in Italy, it was this very need for reality which forced us out of the studios. It is true that our studios were partly destroyed or occupied by refugees, but it is equally true that the decision to shoot everything on location was above all dictated by the desire to express life in its most convincing manner and with the harshness of documentaries. The very spirit of walls corroded by time and full of the tired signs of history, took on an aesthetic consistency. The actors’ costumes were those of the men in the street. Actresses became women again, for a moment. It was a poor but strong cinema, with many things to say in a hurry and in a loud voice, without hypocrisy, in a brief vacation from censorship; and it was an unprejudiced cinema, personal and not industrial, a cinema full of real faith in the language of film, as a means of education and social progress. (Quoted in Armes 1971: 66–7)

Without established sources of financing, the first neorealist films were made with very low budgets and with a minimum of production funds secured in advance by filmmakers for whom location filming helped to reduce costs while also encouraging socially-committed cinema. In the name of authenticity, a film was more often than not filmed where it was set — Aldo Vergano’s *Il sole sorge ancora* (1946) in rural Lombardy, Visconti’s *La terra trema* in Acì Trezza in Sicily, Rossellini’s *Stromboli* (1950) on the volcanic island of that name in the Mediterranean. Sometimes, where a film was based on real-life events, specific streets and buildings used by the film’s real-life subjects were used as locations for reproducing their lives, as was the case with Rossellini’s filming in the Via Casilina and the Piazza di Spagna in Rome for *Rome, Open City*. On the other hand, *Rome, Open City* contained many indoor sequences filmed in a makeshift studio which Rossellini put together in the Via degli Avignonesi, and in his * Paisà* stand-in locations were used in the episode set in a monastery in the Apennines between Florence and Bologna which was actually filmed at Maiori on the Amalfi coast. Occasionally, such cases would prompt criticism — André Bazin expressed dissatisfaction with the ‘melodramatic indulgence’ (1971: 65) of De Sica’s use of a studio set to recreate Rome’s Porta Portese prison in *Shoeshine* — but they could usually be tolerated if the general principles of authenticity and verisimilitude were not surrendered. Location filming remained the preference of neorealist directors through the mid-1950s and beyond. It was accompanied by a cinematography which aspired to documentary-like objectivity and austerity, a preference for long- and medium-shots in deep-focus, an avoidance of unnatural camera movements or camera angles (including close-ups) and a favouring of natural light over what Bazin condemned as the ‘plastic compositions’ (1972: 65) of studio lighting. It was reinforced by editing which sought to minimise the manipulation of time and space by cutting as little as possible and by aiming towards a cinematic equivalent of real-time in which, according to Bazin, every shot ‘must now respect the actual duration of the event’ (ibid.).

These characteristics have long underpinned the recognition of neorealism as a particularly visual form of cinema which Angela Daley Vacche has contextualised within the larger tendency of Italian culture as a whole to downplay the verbal and the written (1992: 5). This tendency is demonstrated in the neorealist practice of dubbing the soundtrack in post-production and in the deprioritisation of elements such as script, dialogue and literary sources which are central to other cinemas, especially Hollywood. Because the dubbing of films had been compulsory under the fascist regime, most neorealist films were shot without sound and all dialogue
was added to the image track after the fact. This had an anti-realist effect in dislocating the original sound and image but, as in the case of Rome, Open City, Italian filmmakers had become quite expert in the technique by the 1940s and, in most cases, any loss of realism due to dubbing was compensated for by the distinctive mobility and expanded field of view which relatively lightweight silent film cameras afforded the cinematographer.

Neorealist films therefore distinguished themselves in their interest in the visualisation of the ordinary events and environments of Italian life. Of course, most neorealist films, including those such as Bicycle Thieves for whom chance itself was a major theme, were underpinned by some classical narrative structure, following a line from initial stasis to exposition to struggle and resolution, but doing so without the dramatic urgency or storytelling efficiency of classical cinema, especially classical Hollywood, and in films such as Paisà or Umberto D neorealism came close to dispensing with classical structure altogether. Both of these films contained a high degree of what David Bordwell has called ‘narrative irresolution’ (1993: 209) in so far as they resisted logically and emotionally satisfying narrative closure. Instead, neorealist films tended to focus on open-ended situations, especially the fleeting moments of encounter between human beings or between human beings and their environment which led the German film historian Siegfried Kracauer to cherish neorealism for its revelation of the disjoined, haphazard and chance-based ‘flow’ (1997: 31) of modern life. This was partly the result of neorealism’s relative de-prioritisation of literary sources and of the script. Although works of contemporary Italian literature such as Elia Vittorini’s Uomini e no (Men and Not Men, 1945), Italo Calvino’s Il sentiero dei nidi di ragno (The Path to the Nest of Spiders, 1947) and Cesare Pavese’s La luna e i falò (The Moon and the Bonfires, 1950) were frequently described as ‘neorealist’ because they arose out of the same social and political conditions, and dealt with many of the same themes of post-war, post-fascist Italy, neorealist cinema and literature actually had very little practical interaction. As with Zavattini’s adaptation of Bicycle Thieves from Luigi Bartolini’s novel (1946) or Visconti’s adaptation of La terra trema from Giovanni Verga’s I Malavoglia (1881), those scripts which did have literary sources were generally loose in their adaptation. The deprioritisation of narrative and literary sources signified a refusal of loyalty to the written word which was seen to restrict the potential for realism. Neorealist scripts were usually collaboratively produced by several contributors and left significant room for modification during shooting. While Luchino Visconti proposed that a film must always give the ‘impression of improvisation’ (quoted in Armis: 1971: 187) even if it was not actually improvised, Cesare Zavattini professed a desire to jettison narrative altogether.

By extension, neorealist filmmakers refused to be tied by conventional approaches to acting and performance, instead employing non-professional actors and casting professional actors against type in order to revise the notion of acting as the performance of fictional roles by film stars. For Kracauer, who championed neorealism in his Theory of Film, first published in 1960, the playing of the lead roles by non-professionals in De Sica’s Bicycle Thieves and Umberto D produced an admirable ‘documentary touch’, while their anonymity countered cinematic stardom by focusing the viewer’s attention on ‘social patterns’ rather than ‘individual destinies’ (1997: 99). In being untrained, performances by non-professionals carried a desirable raw authenticity of physique, behaviour and mannerism.

In La terra trema, these were central to Visconti’s casting of real Sicilian fishermen and villagers in his study of the impoverished community of Ac Trezza, and were underlined by the scripting of the film entirely in local dialect. Meanwhile, where neorealist films did employ professional actors, these were often cast in such a way as to modify their established screen personae and thereby question traditional modes of performance. Massimo Girotti had been a wartime heart-throb in the romance A Romantic Adventure (Una romantica avventura, 1940) and the mythological epic La Corona di ferro (1949) before Visconti cast him in Ossessione, an anti-establishment drama of murder and adultery with homosexual overtones. Rosellini cast the comic actors Anna Magnani and Aldo Fabrizi in tragic roles in Rome, Open City, and argued that, in any case, he was not interested in their stardom but only in the ways in which their peculiarly natural acting style allowed him to ‘make contact with humanity’ (see Rossellini 1946).

The search for authentic human experience and interaction was a central preoccupation of neorealist cinema from the outset, and, like neorealism’s questioning of cinematic stardom, was no doubt partly informed by a reaction against the rhetorical insincerity and inhumanity of the fascist regime and its projection of the political ‘stardom’ of Mussolini. Against this, and in view of the traumatic experience of war and post-war hardship (both material and psychological), character became a subject in itself. Neorealist films often lacked narrative momentum and the determined heroic protagonist of classical cinema. Neorealist protagonists were often hopelessly oppressed or deeply troubled and often victims of chance or fate which testified to the fragility and contingency of life in the aftermath.
of war – a stray bullet from a German gun in Paisà, the theft of a bicycle in Bicycle Thieves. The opportunity for self-exploration and a re-evaluation of Italian society which neorealism provided led to examinations of the nature of human existence on both the social and existential levels, and these levels were always intricately related. Naturally, earlier neorealist films demonstrated a greater concern for the immediate conditions of post-war, post-fascist Italy. Oppression, poverty, crime, unemployment, homelessness, class and power in Italian society were at the centre of all of the most important neorealist films from 1943 to 1948, a period generally identified as the crucible in which neorealism was formed and in which many of the most important films were made. But within this concern with material conditions, there wasvariation between the preoccupation with morality of Rossellini and De Sica’s films and the more political concerns of Visconti, De Santis and Germi. As we shall see in subsequent chapters, material concerns became gradually less central to neorealism, especially in the 1950s when, in an atmosphere of increasing economic stability and even abundance, the emphasis shifted to the question of spiritual rather than material lack. It is for this reason that the 1950s are often seen as a period of ‘crisis’ for neorealism in which it lost its artistic and ideological coherence and momentum, or even a period in which a fundamental ‘break’ with neorealism occurred, of which the first signs include Roberto Rossellini’s L’Amore (1948), Fellini and Lattuada’s Variety Lights, and Antonioni’s Cronaca di un amore.

In truth, however, neorealism was always in crisis, even in 1945. This book is structured in such a way as to recognise an evolution in neorealism from the 1940s to the following decade, rather than a break. As will be argued in the following chapters, the formal characteristics of neorealism in the 1950s demonstrated both continuity and change: location filming and loose narrative remained central; non-professional actors were still used, though with decreasing frequency after Umberto D; visual austerity prevailed, though certain films such as Visconti’s Senso seemed to undermine it. Neorealism became increasingly self-conscious, giving way to a modernist experimentation increasingly sceptical of the truth of images of ‘the real’ and tending toward greater degrees of abstraction and interiorised philosophical enquiry. As will be suggested in chapter five, perhaps no single film epitomised this tendency more than Fellini’s The Nights of Cabiria.

Metaphysical issues of morality, interpersonal communication, guilt and responsibility were prominent in Rossellini’s immediately post-war films and were further examined, albeit with greater and greater degrees of formal experimentation, in his films of the 1950s: Francis, God’s Jester (Francesco, giullare di Dio, 1950), The Machine to Kill Bad People (La macchina ammazzacattivi, 1952), Europa ’51 (1952), and Journey to Italy. Most neorealist films focused on contemporary Italy to such an extent that when Visconti’s Senso emerged in 1954, its historical setting during the mid-nineteenth century emergence of Italy as a nation-state (the period known as the Risorgimento) was taken by many as evidence of a break with neorealism even though Rome, Open City and Paisà were already historical films in a broad sense, if set in the much more recent past. Similarly the evolution of the work of De Sica and Zavattini after Bicycle Thieves is one of continuity despite the elements of fantasy which are worked into the neorealist of Miracle in Milan and the return to an extremely austere form of neorealism immediately afterwards in Umberto D. In other words, what began immediately after the war as a way of thinking about the war and its material, psychic and social consequences gradually evolved into a way of thinking about the material, psychic and social character of peacetime society, especially in relation to urban modernity which became the default mode of existence for more and more Italians as the 1950s progressed.

As will be argued throughout this book, one of the most important continuous concerns of neorealist cinema was with the city and with the processes of modernisation – for example, post-war reconstruction, industrialisation, secularisation and rural-to-urban migration – of which the city was the clearest expression. On the one hand, the numerous neorealist films set in rural Italy present a range of spaces from near-wilderness (Strambol) to agricultural community (Bitter Rice) to the small town (In the Name of the Law) in which each type of space bears a distinctive relationship of proximity or remoteness from the modernising processes at play in the nation as a whole. In many such films, the city as such is missing from the mise-en-scène but it is present as a ‘structuring absence’, as an offscreen space to which characters depart or from which they arrive in ways which have decisive effects on rural space and the events which take place within it. On the other hand, the numerous neorealist films set in urban space, from Rome, Open City to The Nights of Cabiria, anticipate and represent much more directly the modernising processes at the heart of the city which would come to define the fabric of life for a majority of Italians in the decades after World War Two and which would come to connect Italy to the increasingly globalised economic and cultural realities of the post-war era. As will be suggested throughout the book, but especially in chapter three, neorealist films set in urban space, precisely because of
their urban settings, would speak more powerfully than their rural counterparts to the Italian and international experience of war as a cataclysm of physical destruction and rebuilding – a cataclysm which could not fail to achieve more convincing and resonant form in densely-built and populated urban spaces than in the immutable and timeless spaces of the countryside. Indeed, in a sense the war itself, and the fascist aggression which provoked it, had been a product of the failings of a new kind of urban industrial modernity which had emerged in Europe in the nineteenth century. Neorealist films set in urban space were deeply preoccupied with the iconography, social make-up, phenomenological experience and widespread influence of the city: as a physical space with distinctive sights and sounds; as a lived environment in which the struggle for food or work was particularly intense; as a mental concept supposedly signifying human achievement and progress but, often in neorealist films, represented by little more than wastelands and ruins; and, with Italy’s gradual economic recovery after the war, as an engine of modernisation whose economic power and infrastructural networks reached ever deeper into the rural hinterland through both overt and subliminal forms of urbanisation.

Therefore, the organisation of ideas in this book as a whole, and the selection of six films for close analysis – *Ossessione*, *Rome, Open City*, *Bicycle Thieves*, *Cronaca di un amore*, *Journey to Italy* and *The Nights of Cabiria* – reflects the conviction that an understanding of the Italian city, urbanisation and its representation is the key to the understanding of neorealism. In the following chapters we shall attempt to trace a history of neorealism in which urban images are never far from view while proposing that the historical evolution of neorealism in cinema, and of the utopian hopes, intellectual debates and political controversies which surrounded it, is tellingly reflected in the history of the post-war Italian city.

1 THE ORIGINS OF NEOREALISM

Influences on neorealism

Italian neorealism has always been both an Italian and an international phenomenon and neorealist films and filmmakers regularly drew on both Italian and foreign influences. The neorealist filmmakers of the 1940s and 1950s were among the most well-schooled in film history, capitalising on the proliferation of popular film culture and of film education in Italy during the 1930s, and drawing upon a wide range of cinematic precedents. In respect of neorealism’s documentary-like preoccupation with the everyday life of a society, the Soviet montage school of the 1920s was not widely known but had a specialised influence, especially through the translation of Russian film theory by Umberto Barbaro and the teaching of Russian filmmaking techniques at the national film school, the Centro Sperimentale di Cinematografia (see Brunetta 2003: 167–74). More influential because they were more thoroughly part of the common culture were French cinema, especially the poetic realism of Jean Renoir and Marcel Carné, which enjoyed commercial success in Italy and provided some of the most important neorealist filmmakers with their first experiences of filmmaking, and Hollywood cinema, which, prior to its exclusion by the fascist authorities in 1938, enjoyed widespread popularity and a dominant position in the market.

Of all influences on neorealist cinema, none was more important than that of French cinema – especially the work of Renoir, Carné and René Clair, which was popular with Italian audiences in the 1930s and became even more so after 1938 when Hollywood films were no longer available in Italy.
exclaiming in response to its innovative form: 'No more actors, no more story, no more sets, which is to say that in the perfect aesthetic illusion of reality there is no more cinema' (1971a: 60). But perhaps Bazin's more important recognition was his description of Bicycle Thieves as 'the only valid Communist film of the whole past decade' (1971a: 51). Bazin was a staunch anti-Stalinist and meant his description to be partly ironic, an oblique reference to what he saw as the simple-minded and misleading tendencies of Soviet socialist realism of the late 1940s. But he nonetheless believed in an important and valuable left-wing beyond Stalinism for whom, although such a sentiment might seem almost incomprehensible to most people today, a film could be both Communist and a work of art of philosophical and human value.

3 NEOREALISM AND THE CITY

The city in neorealism

Generally speaking, the greatest spatial distinction which critics and historians of Italian cinema have focused on has been the relationship of social, political and economic inequality between the urban-industrial and modern north of Italy, above Rome, and the rural-agrarian and feudal south or mezzogiorno. After the war, the most influential analysis of the north/south division was provided by Antonio Gramsci, the Marxist political theorist and founding member of the Italian Communist Party, who had been imprisoned by the fascist regime from 1927 until his death in 1937, but whose Prison Notebooks began to be published in 1948. Gramsci formulated the north/south relationship as a colonial one in which the northern bourgeoisie profited from the subservience of the south and which could only be overturned by a revolutionary strategic alliance of northern industrial workers and southern peasants. The poverty of the rural south was largely suppressed from public discourse in the fascist era, but in the late 1940s it re-emerged in politics and in neorealist cinema which, given its interest in social crisis and reform, was drawn to the subject in Visconti's La terra trema, Germi's In the Name of the Law, and Luigi Zampa's Difficult Years (Anni difficili, 1948). Other films extended the themes of poverty and injustice to other parts of rural Italy, especially Giuseppe De Santis' The Tragic Hunt (Caccia tragica, 1947) and Bitter Rice, and Alberto Lattuada's The Mill on the Po (Il mulino del Po, 1948).

These films led critics such as Roy Armes to suggest that neorealism was more concerned with 'rural conditions and problems' than it was with 'urban settings' (1971: 127). In truth, however, there was a roughly
even split between urban and rural settings in neorealist films. De Santis, Germi, Lattuada and Zampa all had success with rural films but none of them continued as a significant neorealist director after 1949 and some critics alleged that they compromised social critique in their films with light-hearted romanticisations of rural life. Meanwhile, in the work of De Sica, Rossellini and Visconti, urban representations had the edge. De Sica’s neorealist films give the impression that he almost never stepped foot in the countryside as *Shoeshine*, *Bicycle Thieves* and *Umberto D* are set in Rome while *Miracle in Milan* and *The Gold of Naples* (*L’Oro di Napoli*, 1954) are set in other metropolises. Indeed, De Sica’s urbanism had begun with *The Children Are Watching Us* and continued even when he broke with neorealism in *Stazione Termini* (1953). Rossellini created iconic urban images in *Rome*, *Open City* and *Germany Year Zero* but *Paisà* and *L’Amore* were split equally between urban and rural scenes and, during the early 1950s, Rossellini left the city in making *Stromboli*, *Francis, God’s Jester*, and *The Machine to Kill Bad People* before returning to it in *Europa ’51* and *Journey to Italy*. Visconti made, firstly, two rural films, *Ossessione* and *La terra trema*, and then two urban ones, *Bellissima* (1951) and *Senso*. Fellini went from a rural setting in *Variety Lights* to urban settings in *The White Sheik* and *I vitelloni*, then back to rural settings in *La Strada* (1954) and *Il bidone* (1955), and back to an urban setting in *The Nights of Cabiria*. Finally, after his initial rural documentary *Gente del Po* (1943), Antonioni was more at home in the city, from *Nettezza Urbana* (1948) and *Cronaca di un amore* (1950) to *La signora senza camme* (1953), *I vinti* (1953) and *Le amiche* (1955) and even on the odd occasion his films went into the country it too was a place of industrial anguish, as in *Il grid* (1957).

Antonioni’s films explored the physical and psychic encroachment of the urban throughout post-war Italy. *Il grid* tells the story of the downfall of Aldo, a factory worker in the Po valley, who deserts life when his lover Irma leaves him for another man. The splintering of his family and social circle which leads to his suicide is linked by a slow, brooding cinematographic style to the existentially barren landscape and to the coming destruction of the local community of Goriano by the construction of a modern airport. Of course, this film was made in the late 1950s when neorealism was passing and when the modernisation and urbanisation associated with the so-called ‘economic miracle’ of the 1960s was visible on the horizon. However, the processes it described were already evident in the years immediately after the war. Most rural neorealist films are inscribed with a sense of the encroaching city: in *Ossessione* the café is a waypoint on a busy trunk road between cities; in *La terra trema* the city is a black hole which lures Sicilian youth from their native land; in *Bitter Rice*, the hard-working silence of the rice fields is disturbed by the insistent tones of boogie woogie on the radio. Each highlights what Fabio Fazio calls the ‘diffusion’ (1999: 51) of the urban into the rural which characterised Italian life in the post-war period and which included not only the physical expansion of cities into their immediate surroundings in the creation of suburbs, and the migration of people to the city from dwindling rural communities, but also the expansion of communications, media and transport networks from city to city and from city to country.

In this light, neorealism is recast as a primarily urban creature. Indeed, its urbanism was noted by two of its most important chroniclers, André Bazin and Siegfried Kracauer, who shared an interest in the cinematic city. Discussing *Rome*, *Open City* and *Paisà*, Bazin was drawn to what he saw as the sympathetic character of the Italian city when placed in front of the camera:

> Here the Italians are at an undoubted advantage. The Italian city, ancient or modern, is prodigiously photogenic. From antiquity, Italian city planning has remained theatrical and decorative. City life is a spectacle, a *commedia dell’arte* that the Italians stage for their own pleasure. And even in the poorest quarters of the town, the coral-like groupings of the houses, thanks to the terraces and balconies, offer outstanding possibilities for spectacle. The courtyard is an Elizabethan set in which the show is seen from below, the spectators in the gallery being the actors in the comedy ... Add to this the sunshine and the absence of clouds (chief enemy of shooting on exteriors) and you have explained why the urban exteriors of Italian films are superior to all others. (1971a: 28–9)

Along similar lines, Kracauer argued that neorealist films such as *Umberto D* were among the best examples of what he called ‘cinematic films’ – that is, films which took advantage of the unique formal and technical qualities of the cinematic medium and its ability to articulate and analyse ‘the flow of life’ (1977: 71). This flow was most evident in the street in which the materiality of built space was matched by a density of social interaction: ‘The street is in the extended sense of the word not only the arena of fleeting impressions and chance encounters but a place where the flow of life is bound to assert itself’ (1977: 72). In the street, cinema could apprehend
the relationship between the human subject and his or her physical and social environments with particular insight, and that relationship was most intense in moments of historical crisis such as that of neorealism. As Krakauer put it, ‘When history is made in the streets, the streets tend to move onto the screen’ (1997: 98).

Indeed, Giuliana Bruno (1993), James Hay (1987) and Angelo Restivo (2002) have placed the city firmly at the centre of their studies of Italian cinema in the silent era, the fascist era and the 1960s, respectively. Their work forms part of the now significant range of scholarship which has focused on the cinematic city internationally where, beyond the Italian case, much attention has been given to such cities as Berlin, London, Paris, New York and Los Angeles (Donald 1999; Ward 2001; Barber 1995; Dimendberg 2004). However, surprisingly little attention has been given to the neorealist representation of the city, no doubt partly because of the conceptualisation of neorealism as Italian national cinema and in terms of regional polarity between northern and southern Italy which re-emerged in the years after World War Two. In addition, the Italian neorealist city does not necessarily lend itself directly to the ways in which most studies of the cinematic city have approached questions of urban modernity in other countries.

Donald Pitkin reminds us that the Italian city must be conceptualised differently to its European counterparts, and certainly to its North American equivalents, because of its peculiar relationship to modernity (1993: 96). In neorealist cinema, the city does not epitomise modernity in the manner we associate with fin de siècle Paris, Weimar Berlin or 1940s New York but exists between modernity and the pre-modern, its accumulated layers of ancient, medieval and renaissance history always reminding us of the past rather than thrusting us into the future. As Pitkin points out, it is ironic, if understandable, that most sociological interest in the modern city has focused on northern European cities like Paris, Berlin, London and Amsterdam, given that European urbanism began in Mediterranean Europe. Ancient Rome was a highly urbanised society for centuries before the rise of Paris and London, cities which the Romans themselves founded, and Roman civilisation not only developed advanced technologies of planning, architecture and construction but was adept in the management of large, high-density populations and in the symbolic use of the city as a site of imperial control and popular spectacle. In the medieval and renaissance eras, Italy remained at the forefront of urban development. Its small city-states, each under authoritarian local rule (the Borgias and Barberini’s in Rome, the Estes in Ferrara), were at the vanguard of humanist academic learning and artistic experimentation and of capitalist expansion through mercantile trade. However, the Italian city stagnated in the eighteenth century and, by the height of the Industrial Revolution in the nineteenth, it had fallen behind, hampered by Italy’s increasingly peripheral position in southern Europe and its internal division until unification in the 1860s. Even after unification, Italy remained outside the main zone of European urban industrial expansion. By the early twentieth century Britain, the Netherlands, Belgium, Germany and France, had all become urbanised societies in the sense of having more people living in their cities than in the countryside but Italy did not catch up until the ‘economic miracle’ of the late 1950s and 1960s.

This is one of the reasons the urban society which neorealist cinema presents is often less concentrated and metropolitan than that of other urban-oriented cinemas. We see, in addition to the large cities of Milan, Naples and Rome, a large and well-dispersed range of mid-sized and small cities which reflect what Giuseppe De Mattie has described as the distinctly ‘polycentric’ (1999: 144) character of Italy’s urban system. These non-metropolitan cities feature frequently in neorealist films and are a legacy of its late formation as a nation-state. In Visconti’s Ossessione, although the primary setting in the Po valley is a rural one, significant parts of the action take place in Ancona, where Gino and the Spaniard dream of bohemian escape, and Ferrara, where Gino and Giovanna fall out over their murder of Bragna. In other films, the setting is not so much a city as a town. In Rossellini’s The Machine to Kill Bad People Salerno has much of the street life we expect of an urban environment and its narrative revolves around the modern figure of a photographer, but the social fabric of the local community is traditional in the sense of being tightly-knit and the film’s opening shot of the Gulf of Salerno makes clear that this is really a large town on the verge of development as a tourist destination. I vitelloni presents Fellini’s native Rimini as a dead-end town and its young protagonists as layabouts with more restless energy than the town can absorb: in the final scene, the dreamer Moraudo escapes by train for a new life in Rome but it is not at all clear whether his alienation will be dissipated or intensified by the excitement of the big city.

In neorealist cinema, even the metropoles of Rome, Milan and Naples do not, for the most part, display the productive speed, physical energy, sensory intensity and material abundance which characterises urban modernity for cultural historians such as Marshall Berman (1983) and Leo
depiction by film of urban space' (1995: 56). In neorealist cinema, however, the destruction was not only human and physical but also metaphysical and existential. No film in all of post-war cinema managed to blend the documentation of material hardships and the exploration of spiritual trauma to more disturbing effect than Rossellini’s Germany Year Zero. Its long, brooding tracking shots, combined with a striking score by Renzo Rossellini, powerfully expressed the moral disorientation of the 12-year-old boy Edmund Koeler in a Berlin so flattened by bombs that it was barely recognisable as a city at all. The most interesting feature of Rossellini’s film, however, was not its presentation of fallen buildings per se but its use of them to characterise Berlin as a chilling moral vacuum in which not even a child can see any hope for the future. The problem for Edmund is that the victory of the Allies appears to have brought little for ordinary Germans except destitution and depression and, despite its military defeat, Nazism lingers in the attitudes of many of his embittered elders. Rossellini uses the image of one of the few imposing edifices left in the city, Hitler’s ruined head-quarters, the Reichschancellery, as an architectural index of this predicament. While British soldiers kick around among the ruins out of curious disgust, Edmund is sent to the Reichschancellery by his former teacher and Nazi-sympathiser, Herr Enning, to sell a phonograph record of Hitler’s speeches in order to buy food. As Hitler’s recorded voice screams ‘Victory will be ours!!!’, the architectural scale of the Reichschancellery still manages to make its presence felt in a sea of rubble through its ghostly yet stubborn fixity. Edmund falls under the spell of Enning’s fascist logic that ‘the weak perish, the strong survive’ and is driven to the murder of his own starving and self-pitying father, then to his own suicide. Unsurprisingly, Germany Year Zero was a commercial and critical failure in its day. Rossellini used architecture to imply that the reconstruction of the European city would be much more than a matter of bricks and mortar alone.

However, Germany Year Zero is unusual among neorealist films for featuring a well-known architectural icon in such a central role. Most neorealist films are content to keep such buildings at arm’s length. In Paisà, the Colosseum in Rome appears only incidentally in the distant background as Fred mounts his truck to join his fellow GIs on the road out of the city, leaving behind his lover Francesca, and Rome itself, disenchanted; later, in Florence, two British officers with binoculars, disengaged from the battle raging around them, admire the city’s Duomo and Campanile from the far side of the river Arno. In Umberto D, the classical portico of the Pantheon appears as a formless but menacing wall of shadow whose bulk looms over

Charney and Vanessa Schwartz (1995). These qualities had been characteristic of urban-oriented films of the inter-war period as diverse as Sunrise (F. W. Murnau, 1927), Man with a Movie Camera (Dziga Vertov, 1929), Hôtel du Nord (Marcel Carné, 1938), and even the comedies of Mario Camerini, and after the war they would be central to city-themed American musicals such as On the Town (Stanley Donen, 1949) and film noirs such as Force of Evil (Abraham Polonsky, 1948). But they were out of the question in neorealism immediately after the war given the physical destruction of Italian cities, which led to a lack of buildings and infrastructure, and the collapse of the economy, which led to a lack of food and other commodities. In Paisà, the challenges faced by residents of Naples and Florence are not existential but material: for them, the problem is not that in the constantly changing environment of the modern city ‘all that is solid melts into air’, to borrow a phrase from Marshall Berman, but that everything that was solid has literally been turned into rubble. Of course, Paisà is an extreme case – one of relatively few neorealist films which spend any length of time among the bombed-out ruins of Italian cities – but Shoeshine, Bicycle Thieves, Miracle in Milan and Umberto D demonstrate the social destruction which accompanied the physical and which lingered long after the ruins had been cleared away. Neorealist images of post-war urban crisis are an especially important legacy because Italy was the only one of the defeated Axis powers whose cinematic representations of the city achieved iconic status internationally so soon after its military defeat. Representations of wartorn German cities such as Jacques Tourneur’s Berlin Express (1948) and George Seaton’s The Big Lift (1950) were produced by outsiders from Hollywood in the absence of a German film industry which did not recover until the New German Cinema of the 1970s. Cinematic representations of urban Japan such as Kenji Mizoguchi’s Women of the Night (1948), Akira Kurosawa’s Stray Dog (1949) and Yasujirō Ozu’s Tokyo Story (1953), while not uncommon in the ten years after the war, did not receive proper international distribution until the 1960s. Meanwhile, in post-war Britain, in feature films such as Passport to Pimlico (Henry Cornelius, 1949) and in documentaries such as Land of Promise (Paul Rotha, 1946), the moral consolation of victory provided some compensation for the reality of urban destruction.

This is not to say that images of bombed-out European cities were not widespread in the immediate post-war period. As Stephen Barber has explained in Fragments of the European City, newsreels in 1945 and 1946 presented mass audiences with detailed accounts of ‘the destroyed cities of Europe’ which to this day remain ‘one of the punctuation points in the
Umberto as he begs for small change in desperation and shame. Even the dome of St Peter’s in Rome, Open City, which appears in the horizon of the final shot after the Germans’ execution of Don Pietro, is only tentatively symbolic of Rossellini’s hope for a better Italy after the war. The deployment of these urban icons is casual and modest. It contrasts clearly with the touristic myths of the Italian city as a place of classical beauty or exotic decadence which had been well-established in Western culture for centuries in everything from Florentine renaissance painting to the nineteenth-century novels of Henry James. It also answers back to the deliberate and bombastic ways in which Italian architecture had been deployed by the fascist regime for which the city and its buildings were means to project fixed ideological meaning.

**The fascist city**

As suggested earlier, cinematic representations of the city in the fascist era emphasised urbanisation and modernisation as positive evidence of the providential and productive rule of Mussolini’s regime. Films such as Camerini’s *The Rails, What Rascals Men Are!* and *Il signor Max* contained a mild critique of social customs but wrapped these up in a presentation of Italy as an essentially contented and orderly modern, urban society. This lent credibility to the fascist regime’s belief in ambitious projects of urban (re-)construction as a means of symbolic expression. Although Italian fascism relied greatly on rural support in its early years, in the 1930s it turned more attention to the urban middle class and placed the city at the centre of its social and political agendas and its symbolic vocabulary. Mussolini was repeatedly associated with public works of urban construction through newsreels and press accounts of his visits to building sites across Italy and with older urban icons, connoting Italian nobility and martial history, such as the Altare della Patria (1938), a statue to King Vittorio Emanuele II in the Piazza Venezia in Rome. Taking its cue from the devotion to urban modernity and the heroic speed of the machine age which had characterised Italian Futurism in art, literature and architecture prior to World War One – for example, in the paintings of Umberto Boccioni and the building projects of Antonio Sant’Elia – the regime’s sense of the need for the city to be organised as an efficient modern living space and site of symbolic power fuelled a reorganisation of Italian cities from the mid-1920s to the early 1940s. The discipline of *urbanistica*, the profession and study of urban planning, was officially recognised with the 1930 foundation of the Istituto Nazionale di Urbanistica, which was intended to legitimise fascist policies among Italian architects and planners who were needed to achieve the fascist agenda of urban social and architectural re-engineering.

Bologna, Naples and Milan experienced significant urban reconstruction in the 1920s and 1930s, but fascist attention focused on Rome because it was the capital and the largest city and because its particularly rich associations with the glory of ancient Rome suggested the city to the fascists, as Robert Fried puts it, as a natural symbol of national ‘pride, power and discipline’ (1973: 32). The restructurings of the city under fascism was typified by what RichardEtting calls ‘monumental axial planning’ (1990: 93), an approach first outlined in grand plans for Rome drawn up for the regime by Marcello Piacentini in 1925 and 1931. Mussolini moved government offices around Rome in order to centralise the Piazza Venezia as the city’s and the nation’s seat of government. Programmes of demolition known as *sventramenti* widened streets and made way for modern buildings within the city’s tapestry of ancient, medieval, renaissance and baroque buildings and spaces. The creation of the via dell’Impero (now the via dei Fori Imperiali) provided a new space for grand military parades and state occasions, while the cutting of the Via della Conciliazione, which demolished the old neighborhoods of the Borgo Vecchio and the Borgo Nuovo in front of St Peter’s, removed some of what many fascists considered the unattractive clutter of the city’s historical centre and symbolised the reconciliation of Church and State in the 1929 Lateran Pact. The displacement caused by these works was absorbed by a relaxation in the maximum height of residential buildings allowed in Rome and by mass relocations of inner-city communities to new, purpose-built suburban accommodation of the type planned for the reclaimed Pontine marshes featured in Blasetti’s *Sole*.

As in cinema, there was no attempt by the fascist regime to enforce one particular architectural style but virtually nothing was built which did not contribute to its imperatives for the Italian city and the corporate state. In fact, an effort was made by the regime to incorporate current architectural styles in the name of its greater glory in a manner parallel to its incorporation of realism in cinema as a means of self-legitimation. As the fascist state appealed to every Italian to rise above the limited interests of their private self and class, so it appealed to Italian architects and urban planners to work on its behalf and, thereby, that of Italy. The ‘Manifesto of Fascist Intellectuals’ published by Giovanni Gentile in April 1925 seduced as many of these to the fascist cause as did filmmakers and none more so than the members of Italy’s leading modernist architectural avant-garde Gruppo
7. Favoring simple functional forms in concrete for which their architecture became known as 'rationalism' (razionalismo), this group adapted the principles of Le Corbusier's *Vers une architecture* (1923) and Walter Gropius' *Internationale Architektur* (1925), principles which they articulated in the journal *Casabella*. It enthusiastically welcomed the fascist reorganisation of the Italian city along what were seen as the enviable modern lines of Paris or New York. In a political error of gigantic proportions, its members interpreted fascism as a young and dynamic revolutionary movement which was working to improve Italian society and which could serve as a vehicle for innovative architecture. In 1928 and 1931, with the First and Second Italian Exposition of Rational Architecture, both held in Rome, the rationalists courted the fascist regime and were rewarded by numerous commissions for residential and public buildings. Some of these, such as Mario Ridolfi's post office building in the Piazza Bologna, Rome (1933) and Giuseppe Terragni's Novocomum apartments, Como (1929) might be thought of as the architectural equivalents of Mario Camerini's comedies - formally innovative but within parameters set by the regime. Others, such as Terragni's Casa del Fascio (1932–6), which served as the local fascist party headquarters in Como, and Adalberto Libera and Mario De Renzi's exhibition hall for the 1932 Mostra della Rivoluzione Fascista, might parallel the more forthright ideological posturing of Blasetti's *Sole and The Old Guard*.

However, the co-optation of modernist architecture by the fascist regime reached a low point with the work of rationalist architects for the *Esposizione Universale Roma* (EUR) of 1942. Sometimes known simply as E.42, this was the *Selcius Africana* of Italian architecture and planning under fascism. Its origins lay in Placentini's axial plans for Rome which proposed a coordinated arrangement of specialised 'cities' on the outskirts, each of which would be an extensive campus of buildings dedicated to a particular area of activity. E.42 thus followed the Città dello sport (begun 1928), the Città universitaria (1935), the Città militare and the Città del cinema (Cinecittà, 1937). As Etlin explains, E.42, like its forerunners, matched scale and ambition in urban planning with the 'colossal and massive forms' favoured by the regime for their expression of fascism's 'combative aspects' and its 'privileged nationalism' (1990: xvi). The largest project undertaken during the fascist era, E.42 was planned to be the venue of the largest world fair in history, to eclipse those of Chicago in 1933 and Paris in 1937, which the regime planned to organise around the theme of 'Twenty-Seven Centuries of Civilisation', explicitly linking fascist Rome with the foundation of ancient Rome in the seventh century BC. For Mussolini, it was always conceived as an expression of empire in its historical references, its sheer scale, and in its situation to the west of Rome on the via del Mare which led to the Mediterranean sea, the literal and symbolic source of the might of modern Italy and of ancient Rome.

*Architectural neorealism*

Fascist-era architecture is largely absent from neorealist films but is sometimes used to effect. In *Rome, Open City*, Rossellini underscores the fascist symbolism of the EUR by unceremoniously displacing one of its most prominent buildings, the Palazzo della Città del Lavoro (1938–43), to the distant horizon while resistance fighters heroically ambush a German convoy.
in the foreground. Visconti's *Bellissima* was filmed partly at Cinecittà and its critique of the vanity and vulgarity of popular movie culture may be said to extend also to a critique of the architecture of the studios themselves. De Sica's *Miracle in Milan* makes architectural distinctions between the makeshift homes of the tramps on the city's outskirts and the ornate neoclassical offices of the greedy property developer Mobbii which bear an uncanny resemblance to Il Duce's Gymnasium at the Foro Mussolini, designed and built by Luigi Moretti in 1937. Apart from these, however, neorealist cinema largely ignores fascist architecture. Its images of the city seek to undo the fascists' work of ideological investment in architecture and planning in keeping with the post-war reorientation of the discipline of urbanistica as a whole.

Even at the height of rationalist architects' cooperation with the fascist regime, architectural traditionalists condemned them as communist or Jewish infiltrators and by the early 1940s it was clear that rationalism was being overtaken by a vulgar and propagandistic form of monumental classicism. In 1943, just before the regime's collapse, the rationalist journal *Casabella* was banned and many rationalists joined the anti-fascist underground. Several were arrested and persecuted, including Giuseppe Pagano who died at Mauthausen concentration camp in Germany on 22 April 1945. After the war, a sense of guilt was widespread among architects such as Ernesto Rogers who survived and continued to work, and this combined with a new sense of creative liberty among architects and planners to inspire a break with the practices of fascism. As Agnoldomenico Pica has put it, in architecture just as much as in cinema, "it was easy to speak in apocalyptic terms of "Year Zero" in 1945 (1959: xix). Given the physical destruction of Italian cities, towns and infrastructure, architects, planners, engineers and builders faced unprecedented challenges to rebuild as much and as quickly as possible. Factories, roads, railways, ports, schools, hospitals and utilities had to be reconstructed. In journals such as *Domus* and *Urbanistica*, the best solutions to the country's problems were earnestly debated. Architectural triennales were held in Milan in 1947, 1951, 1954 and 1957. Schools of architecture were expanded under new leadership, such as that of Ernesto Rogers in Milan and Pier Luigi Nervi in Rome, and architectural historians such as Bruno Zevi and Roberto Pane gradually revised Italian architectural history to correct for the ideological biases of fascism. As much as in Italian cinema, the late 1940s and early 1950s became a period of conflict and debate over the future of the Italian city. Where in cinema conflict raged between neorealism and profit-oriented filmmaking as popu-

![Cover of Urbanistica, vol. 18, no. 2, Sep–Oct 1949](image)
day, it too was 'neorealist' in its social orientation, philosophical reflection and sense of moral responsibility.

As Tafuri has explained, 'neorealist' architecture was allied to the anti-fascist politics of the Resistance and neorealist architects such as Ludovico Quaroni and Mario Ridolfi were convinced of the urgent need for 'an encounter with active politics' (1989: 43) in their work. This could best be met by prioritising Italy's most practically and symbolically important architectural problem of the post-war period - the shortage of housing. This was a critical problem for the large numbers of people made homeless by the war, but also for the inner-city working-class communities displaced by fascist planning to slums, or borgate, on the outskirts of Italy's major cities, and for the thousands after the war who chose to migrate from rural poverty to what they hoped would be a better life in the city. Rowe estimates that in Rome, by 1951, almost seven per cent of the population was living homeless or in temporary accommodation, and a further 22 per cent in unacceptably crowded conditions. Italy's housing crisis was central to the representation of the city in neorealist cinema - in Rossellini's haunting image in Paisà of destitute families living in caves outside Naples in filthy conditions akin to those of the real-life caves of Matera which caused a national scandal in the early 1950s; in De Sica's depiction of the overcrowded conditions faced by workers and their families in the tenements of the Roman suburb of Valmelaina in Bicycle Thieves; and in Cabiria's physical and metaphorical isolation in the borgata of San Francesco in Acilia outside Rome in Fellini's The Nights of Cabiria. The neorealist architecture of Quaroni and Ridolfi, and of the publicly-funded housing authority INA-Casa (1949–56), sought to relieve such conditions. Their project for the Quartiere Tiburtino (begun 1950) exemplified the neorealist focus on low-rise, functional housing built on low-cost marginal land and articulated ideals of social cohesion by harking back to the vernacular style of mezzogiorno village construction.

Such ideals were particularly meaningful given the sense of social and then psychic instability which was a natural consequence of the physical destruction of the Italian city. As Barber has argued, 'the dominant human and architectural fixation of European cinema [in the postwar period] became that of displacement' (1995: 62). The protagonists of both Bicycle Thieves and The Nights of Cabiria are confronted daily with the problem of commuting long distances between the core and periphery of Rome - Antonio and Bruno Ricci have the luxury of a streetcar, but Cabiria, when unable to hitch a ride with a friend, is forced to walk for miles on foot. The latter film, in particular, testifies to the persistent time-lag after World War

Fig. 9 Architectural neorealism: Ludovico Quaroni and Mario Ridolfi, Quartiere Tiburtino, Rome, 1949–54

Two between the physical expansion of Italian suburbs and the development of adequate public transport. It also points to the blurring of the line between city and country effected by the suburban redevelopment of the borgate into fully-serviced, modern residential communities. While the post-war Italian countryside was increasingly affected by new forms of subslimal urbanisation and the city centre was turned upside down by the destruction of war, life in the in-between spaces of the suburbs was also a new regime. Although the quartieri (neighborhoods) of Italian cities had historically been, and continued to be, more socio-economically mixed than those of cities in other western countries, after World War Two many Italian cities experienced new degrees of social segregation. Indeed, Tafuri has argued that displacement became the norm for large sections of the working class who were disproportionately housed in the margins while the historical centres of cities became increasingly concentrated as the preserve of the bourgeoisie, a process which accelerated with the 'economic miracle' of the late 1950s and 1960s (1989: 43). In this context, neorealist
architecture responded not only to the urgent practical need for innovative housing solutions but also to the psychological need for solidarity.

However, here we need to recall the distinction made in the introduction between the overlapping first and second phases of neorealism — the first from 1943 to 1950 and the second from 1950 to 1957. Neorealist films of the first phase nearly always make an effort to present the predicaments and challenges faced by their protagonists as typical of society as a whole. Roma, Open City insists upon the solidarity of the Italian people in resistance to German occupation. Giuseppe and Pasquale in Shoeshine are closely bound not only to each other as friends but to the community of boys they hang out with on the streets of Rome and in the reformatory to which they are sent for handling stolen blankets. The opening scene of Bicycle Thieves situates Antonio Ricci as just one out-of-work Roman among many waiting desperately outside an employment exchange, while in the final shot he and his son, Bruno, disappear anonymously back into the hurrying crowds. Toto, the protagonist of Miracle in Milan, begins as a naive whose bag of personal possessions is snatched almost as soon as he arrives in the city before he finds a home in a shanty town where De Sica emphasises the good-natured camaraderie and sense of humour which unites the homeless in their misery. The protagonists of all of these films share the experience of hardship and displacement which was the common lot of so many Italians in the first years after the war.

However, during the 1950s, a subtle shift of emphasis occurs from solidarity to disconnection in the relationship between the protagonist of the neorealist film and his or her urban milieu. In Bellissima, I vitelloni, The Gold of Naples and The Nights of Cabiria, we see signs of Italian city life returning to the normal routines and material comforts of peacetime. Italian society is no longer one in which austerity breeds community — instead, increasing affluence breaks it down. Bellissima exposes the self-centered vanity which popular film encourages among its fans. I vitelloni offsets the lazy hedonism of its young characters against the hard-working but conformist monotony of their parents whose values they do not share. The first two episodes of The Gold of Naples present images of happy and frenetic Neapolitan family life in which the city is a place of 'love of life, patience and eternal hope', but then this touristic vision is demolished in the second two episodes which focus on the sense of entrapment which torments the compulsive gambler, Count Prosper B, and Theresa, the prostitute forced into an arranged marriage to a man still in love with his dead first wife. These neorealist protagonists remain members of society but their experiences are no longer so closely related to the mass of the Italian populace. The crises through which they live are more private and the mode of their cinematic depiction more reflective. As will be explained in chapter five, no film more than Antonioni's Cronaca di un amore encapsulates the expansion of neorealism to incorporate representations of the bourgeoisie and bourgeois architectural environments whose excessive artificiality, lack of human content and suffocating luxury are a source of anguish. The alienating buildings and spaces of cosmopolitan Milan which fascinate Antonioni witness the disheartening eclipse of neorealist architecture and planning in the 1950s by a resurgent rationalism in austere residential high-rises and streamlined corporate offices and factories but now backed by big business rather than by fascism. Thus the shift between phases of neorealist film history is paralleled in the history of neorealist architecture. As Vittorio Gregotti has explained, beginning with the 1948 general election victory of the Christian Democrats over the combined forces of the Socialist and Communist parties, neorealist architects experienced 'disappointment at the failure of their hopes for a progressive transformation of the entire socio-political structure' (1968: 46). Neorealism in architecture was forced onto the defensive by a growth in private sources of investment and an increasingly individualistic vision of society. INA-Casa limped on into a second phase of home-building (1956–63) but with none of its original idealism and coherence. Large-scale, steel-frame construction in reinforced concrete overtook the vernacular language of the Quartiere Tiburtino and its village-like model of urban planning was wiped out by urban sprawl, especially in Rome and Milan.

The material conditions which kick-started neorealism in both architecture and film were the same and the intellectual and moral concerns which fuelled their evolution mirrored one another. Tafuri likens the overtaking of neorealist architecture and planning by corporate capitalism to the progression from Roma, Open City to commercial Italian films of the mid-1950s such as Luigi Comencini's Bread, Love, and Dreams (Pane, amore, e fantasia, 1953) (1989: 19). In the second phase of neorealist cinema, its struggle with commercial filmmaking intensified. Its own mass-market spin-offs neorealismo rosa and commedia all'italiana combined with the market power of Hollywood to marginalise it and force it through a series of formal and thematic transformations. Those transformations led many to proclaim neorealist cinema dead but others to champion its self-conscious and creative adaptation. The battle between these camps will form the subject of the next chapter.
ITAL 450: Studies in Italian Cinema
Fall 2017
Marina de Fazio, MW 3:00-4:15 [Modified version]

ITAL 450 will examine cinematic representations of Italian history and society from the 1940s to today. Viewing materials will include some classics of Italian cinema ranging from neorealist milestones such as Rossellini’s Roma città aperta and De Sica’s Ladri di biciclette to significant films of Italian directors of the new millenium, such as Marco Tullio Giordana’s I cento passi and Nanni Moretti’s Il Caimano. Visconti’s seminal Rocco e i suoi fratelli, Fellini’s La dolce vita, and Scola’s C’eravamo tanto amati are among the other films that we will examine in this course. While each film will be introduced within the general context of Italian cinema (major movements, genres, directors, and interpreters), our main focus will be to discuss the films as representations and interpretations of particular moments and issues in Italian history (the antifascist movement of the “Resistenza,” post-war economic depression, the economic miracle of the fifties, student protests in the sixties and seventies, civil rights, North-South relations, politics, gender relations, mass media.) All films will be available with English subtitles. Reading materials will include a cultural reader with detailed narratives on Italian history and society from the post-war period to today, a history of Italian cinema from neorealism to the present, as well as some historical, cultural, and critical essays.

May be repeated with departmental permission.

Satisfies: Goal 4 Outcome 2 (AE42), Foreign Language Proficiency (FP), H Humanities (H), World Culture (W).
The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history, with emphasis placed on respecting human diversity and expanding cultural understanding and global awareness. This course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding.

Students will reflect on cultural differences, stereotypes, and will also be exposed to the socio-economic tensions between Northern and Southern Italy, waves of migration and immigration, discrimination between social classes and genders, and issues of poverty and social injustice. They will explore social beliefs and norms, that are challenged and analyzed in a variety of films.

This course will develop the ability of students to discuss, debate, and analyze Italian culture in relation to the student’s own value assumptions.

Assignments and final research paper will test students’ critical thinking, and their knowledge and analysis of culture and value-systems.

**REQUIRED TEXTBOOKS**


**REQUIREMENTS AND GRADE DISTRIBUTION**

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* This final exam will be assessed for student outcomes using the rubric for CORE Goal 4.2. Assessment will include the students’ ability to discuss, debate, and analyze non-US cultures in relation to the student’s own value assumptions.

**ATTENDANCE:** Students are expected to attend classes regularly. **Excessive absences will result in a lower course grade.** Excessive absences are any and all absences beyond two. Absences will be excused only in cases of verifiable medical or family emergencies or religious observances for which you must provide written proof. **Your course grade will be lowered by 1/3 of a letter grade** for any day you miss due to an unexcused absence, beyond the two absences allowed. There is no extra-credit to make up for unexcused absences.

**PUNCTUALITY:** Students are expected to be in the classroom by the time the class starts. Tardiness is not acceptable: students arriving late create an unnecessary disruption in the class. **Students who are not in the classroom by the time the instructor takes class attendance will be considered absent for the day.**

Students must complete all the above percentage components of the course in order to pass the course.

**MAKE-UPS:** There are no make-ups for late or missing homework, quizzes, tests, compositions, etc. except in cases of verifiable medical or family emergencies or religious observance for which you must provide written proof. You will receive a zero for any assignment missed due to an unexcused absence. There is no extra-credit.

Students who have conflicting finals or more than two scheduled finals for the same day must check the University regulations online ([http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict](http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict)) in order to determine for which course they may ask for a make-up final exam. Students who, according to the University regulations, need to take a make-up final in Italian must complete a petition form (available from the departmental office in Wescoe 2103) and turn it in to the Italian Language Coordinator (2063 Wescoe) at least two weeks before the end of classes.
**CLASS PARTICIPATION:** Come to class prepared, and participate actively. The assignments indicated on the syllabus are to be prepared for class that day. For your class participation grade you will be evaluated on your contribution to class activities.

<table>
<thead>
<tr>
<th>PARTICIPATION</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>always participates</td>
<td>usually willing to participate</td>
<td>usually willing to participate, but not very well prepared</td>
<td>usually unwilling to participate</td>
<td>unwilling to participate without extra prompting</td>
<td>does not participate</td>
</tr>
</tbody>
</table>

**REQUIRED FILMS**

- Roberto Rossellini, *Roma, città aperta* (*Open City*), 1946, (1:42)
- Vittorio De Sica, *Ladri di biciclette* (*The Bicycle Thief*), 1948 (1:29)
- Luchino Visconti, *Rocco e i suoi fratelli* (*Rocco and His Brothers*), 1960, (2:50)
- Federico Fellini, *La dolce vita*, 1959, (2:58)
- Ettore Scola, *C'eravamo tanto amati* (*We All Loved Each Other So Much*), 1974, (1:59)
- Marco Tullio Giordana, *I cento passi* (*One Hundred Steps*), 2000 (1:54)
- Gianni Amelio, *Lamerica*, 1994 (2:05)
- Gianfranco Rosi, *Fuocoammare*, (*Fire at Sea*) 2016 (1:54)

Students are expected to view each film in its entirety by the date it is assigned in the syllabus. Most films will not be shown in class. They have been placed on reserve at the EGARC to be watched on site. Many of the assigned films are also available from providers of on-demand Internet streaming movies.

**EGARC (Ermal Garinger Academic Resource Center) Hours**

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday - Thursday</td>
<td>7:50 a.m. - 7:00 p.m.</td>
</tr>
<tr>
<td>Friday</td>
<td>7:50 a.m. - 4:30 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>CLOSED</td>
</tr>
<tr>
<td>Sunday</td>
<td>3:00 p.m. - 7:00 p.m.</td>
</tr>
</tbody>
</table>

**ITALIAN TABLE** - You are invited to attend the Tavola Italiana. The Tavola provides a great opportunity to practice what you learn in class in a relaxed atmosphere. Join us and meet other students, instructors of Italian, and members of the Lawrence community who share your interest in Italian language and culture! Your instructor will inform you of the day, time and location of this weekly event.
I. ACADEMIC HONESTY

a. **Assistance with assignments:** Students may use their textbooks, dictionaries, and grammar references in preparing any assignments. However, with the exception of help from the student's instructor and/or in-class activities such as peer editing, **any outside assistance** (that is, tutors, friends, native speakers, electronic and/or computer-assisted translators, translating programs, etc.) is **NOT allowed** on homework and other assignments being turned in for a grade. **Any outside assistance will be considered cheating and will result in a grade of zero on the assignment, as well as a charge of academic misconduct, which may entail further sanctions.** The student should be certain that all of the work submitted in Italian 240 is his/her own.

b. **About the use of translation programs:** The use of computer or on-line translation programs is **NOT permitted** in any Italian language course and is considered **cheating.** As opposed to dictionaries and grammar references, these programs are not a learning tool because they simply provide a translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best translation on your own. Moreover, translation programs produce bizarre and incorrect translations that are **notoriously easy to identify,** and students who make use of them in their assignments risk **serious academic consequences.**

c. **The department strictly adheres to the following policy on plagiarism and cheating:**

"Plagiarism and cheating are serious academic offenses that should be brought to the attention of the Chairperson or Language Coordinator. Whenever a student is caught cheating (whether copying from another student's paper, exam, or quiz, or plagiarizing printed or electronic sources or other sources), the instructor will inform the Chairperson of the Department, who--upon consulting with the instructor--will forward a "CHARGE OF ACADEMIC MISCONDUCT FORM" to College of Liberal Arts with a recommendation for the appropriate sanction."

II. GRADE DEFINITIONS ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS

2.2.1.1. The grade of A will be reported for achievement of outstanding quality.
2.2.1.2. The grade of B will be reported for achievement of high quality.
2.2.1.3. The grade of C will be reported for achievement of acceptable quality.
2.2.1.4. The grade of D will be reported for achievement that is minimally passing but at less than an acceptable quality.

III. STUDY TIME ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS - "One semester hour means course work normally represented by an hour of class instruction and two hours of study a week for one semester, or an equivalent amount of work. The concept may vary according to the level at which instruction is offered."

IV. WITHDRAWALS - Students who wish to withdraw from this class must note that they need to do so by the last day of the First Drop Period, in order for the withdrawal to have no effect on their transcripts. Withdrawals during the Second Drop Period will result in a grade of W on the student's transcript. No withdrawals will be permitted during the Third Drop Period.

V. STUDENTS WITH DISABILITIES - The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY). Information about their services can be found at [http://disability.ku.edu](http://disability.ku.edu). Please contact me privately in regard to your needs in this course.

VI. RELIGIOUS OBSERVANCES - "Where examinations and tests other than final examinations conflict with religious observations of a generally recognized nature, a student under obligation to participate in such religious observances shall, upon request to the instructor involved, which shall be made at least a week in advance of the scheduled examination or test, be accorded the opportunity to take the examination or test at some other time not in conflict with his (or her) religious obligations."
SCHEDULE (subject to change)

B = Bondanella  
G = Ginsborg  
Bb = Blackboard  
PO = Oral Presentations

WEEK 1
- Introduction to the course and presentation of the goals/resources.

WEEK 2
- **Fascism and WWII in Italy**: The end of the fascist regime / Resistance and liberation G, chap. 2.
- **Masters of Neorealism**: Problematic Definitions / Literary Antecedents / Neorealist Films as a Small Fraction of Italian Film Production / **Rossellini’s War Trilogy**: Open City B 61-71
- **Roma, città aperta**. Discussion after the screening.

**Roma, città aperta** (Roberto Rossellini), [1:42] screening

WEEK 3
- Masters of Neorealism: **Vittorio De Sica**’s “Trilogy of Solitude”: The Bicycle Thief B 85-89
- Mark Shiel, *Italian Neorealism*: “Describing Neorealism” 1-16; Shiel, “Neorealism and the City” 63-79;
- **Ladri di biciclette**. Discussion after the screening.

**Ladri di biciclette** (Vittorio De Sica), [1:29] screening

WEEK 4
- PO (1)
- **From the war to ’68**. The "Economic Miracle” and its social transformations, G, chap. 7.
- Cold War in Italy. / North-South Immigration and the “Southern Question”.
- **The Golden Age of Italian Cinema**, **The Mature Auteurs** / Luchino Visconti: History, Literature, and the Family Romance in Rocco and His Brothers [...] B 259-261
- **Rocco e i suoi fratelli**, Discussion after the screening.

**Rocco e i suoi fratelli** (Luchino Visconti), [2:50] screening.

WEEK 5
- PO (2)
- The Golden Age of Italian Cinema: **Fellini**, the Director as a Superstar
- Fashion and Italian Masculinity
- Bondanella, The Cinema of Federico Fellini, 131-148. (posted on Blackboard)
- Reich, Beyond the Latin Lover, Ch. 2, 24-48 (posted on Blackboard)
- **La dolce vita**, Discussion after the screening.

**La dolce vita** (Federico Fellini), [2:58] screening.

WEEK 6
- PO (3-4)
- **Commedia all’italiana**
- Lanzoni, Comedy Italian Style, ”Comedy in the 1960s,” Ch. 3, 49-78
- **Il sorpasso** (Dino Risi), [1:48] screening.

WEEK 7
- PO (5)
- **C’eravamo tanto amati** (Ettore Scola), [1:59]
- The Golden Age of Italian Cinema, **Commedia all’italiana: Comedy and Social criticism** / Ettore Scola and Metacinematic Comedy B 205-211
- Preparation for the midterm
WEEK 8  

**The Seduction of Mimi** (Lina Wertmuller)  
- Ginsborg, Ch. 9, “The Era of Collective Action, 1968-73”

**MIDTERM**

WEEK 9  

**Buongiorno notte** (DVD1, 1.39-end), [1:46] visione.  
- Alan O’Leary, “Dead Man Walking: The Aldo Moro kidnap and Palimpsest History in Buongiorno, notte.” (Blackboard)  
- The “Years of Lead”: Terrorism in the late-1970s  
- Ginsborg: Ch. 10 “Crisis, Compromise and the ‘Anni di Piombo’, 1973-80”

WEEK 10  

**I cento passi** (Marco Tullio Giordana), [1:54] visione.  
- PO (6)  
- La mafia  
- **I cento passi**, discussion  

WEEK 11  

**Aprile** (Nanni Moretti)  
- Laura Rascaroli, *The Films of Nanni Moretti*, Chapter on Aprile  
- Timothy Corrigan, *The Essay Film*, (Introduction)  

WEEK 12  

**Il caimano** (Nanni Moretti), [1:53] screening.  
- PO (7)  
  Paul Sutton, “Say Something Left-Wing! Nanni Moretti’s Il Caimano” (Blackboard)  
- Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / Nanni Moretti B 520-526

WEEK 13  

**Lamerica** (Gianni Amelio), [2:22] screening.  

WEEK 14  

**Fire at Sea** (Gianfranco Rosi),  
- **Fire at Sea.** Discussion after the screening.  
  Matthew Carr, *Fortress Europe: Dispatches from a Gated Continent* (2012) Ch. 4 “Mare Schengen” pp. 64-83. Posted on Blackboard

WEEK 15  

- Preparation and review for the final exam.

**FINAL EXAM – TBA**
## Course Inventory Change Request

### New Course Proposal

**Date Submitted:** 09/15/17 8:37 am  

**Viewing:** LA&S 108: Personal Numeracy  

**Last edit:** 09/15/17 8:37 am  

Changes proposed by: smontag

<table>
<thead>
<tr>
<th>Academic Career</th>
<th>Undergraduate, Lawrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject Code</td>
<td>LA&amp;S</td>
</tr>
<tr>
<td>Academic Unit</td>
<td>Department: Liberal Arts &amp; Sciences</td>
</tr>
<tr>
<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
</tr>
<tr>
<td>Locations</td>
<td>Lawrence</td>
</tr>
<tr>
<td>Do you intend to offer any portion of this course online?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td><strong>Please Explain</strong> This is currently an online only course offered in the 8-week format.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Personal Numeracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transcript Title</td>
<td>Personal Numeracy</td>
</tr>
<tr>
<td>Effective Term</td>
<td>Fall 2017</td>
</tr>
</tbody>
</table>

**Catalog Description**: This course will provide the tools to help you understand and make decisions using data. You will learn the basics of probability and statistics. This will include fundamental statistical concepts used in everyday decision-making as well as training to perform statistical tests. The class will conclude with applications of numeracy to make sound personal financial decisions regarding spending and borrowing and saving and investing. Throughout the course, you will learn to use Excel to perform calculations, analyze data and spending habits and develop a personal budget.

**Prerequisites**

- None

**Cross Listed Courses:**

<table>
<thead>
<tr>
<th>Credits</th>
<th>3</th>
</tr>
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<table>
<thead>
<tr>
<th>Course Type</th>
<th>Lecture (Regularly scheduled academic course) (LEC)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Grading Basis</th>
<th>A-D(+-)F1 (G11)</th>
</tr>
</thead>
</table>

| Is this course part of the University Honors Program? | No |

| Are you proposing this course for KU Core? | Yes |

<table>
<thead>
<tr>
<th>Typically Offered</th>
<th>Typically Every Semester</th>
</tr>
</thead>
</table>

| Repeatable for credit? | Yes |

**For how many maximum credits**

- 3

**Can a student be enrolled in multiple sections in the same semester?**

- No

**Principal Course Designator**

- NM - Mathematical Sciences

**Course Designator**
Are you proposing that the course count towards the CLAS BA degree specific requirements?
Yes

<table>
<thead>
<tr>
<th>Rationale for Course Proposal</th>
<th>Provides numeracy pathway, emphasizing life skills to motivate students who are not receptive to traditional numeracy course. Focuses on numeracy for making decisions, understanding numerical &amp; statistical claims, &amp; making personal financial calculations and choices. It teaches use of common tools for calculations. Request provisional approval pending CAC approval to make crs avail. ASAP.</th>
</tr>
</thead>
</table>

Supporting Documents
- Syllabus_LAS_108.docx
- LAS_108 Course Learning Objectives by week.docx

**KU Core Information**

Has the department approved the nomination of this course to KU Core?
Yes

<table>
<thead>
<tr>
<th>Name of person giving departmental approval</th>
<th>Date of Departmental Approval</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Atchley</td>
<td>8/14/17</td>
</tr>
</tbody>
</table>

Selected Goal(s)

- Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
  Yes
- Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
  Yes
- Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
  Problem: This course is focused on helping students understand why using numerical reasoning is an important part of good decision making. The course shows students how failing to use numerical analyses can lead to bad decisions and then shows them two areas where being numerical can improve their lives.

Selected Learning Outcome(s):

- **Goal 1, Learning Outcome 2**
  State how your course uses discussion and course assignments to teach students to solve problems using mathematical functions and numerical techniques. (Please limit responses to 1000 characters.)
  LA&S 108 is an 8-week course with a new learning objective for each week. Each week students submit an assignment and also review a peer’s assignment and provide feedback. Each assignment includes a practical application of the reasoning or statistical methods and techniques learned in that lesson. Seventy-five percent of the assignments include using numerical methods to make decisions, interpret, and describe existing data using statistical, numerical, and reasoning skills. For these assignments, students perform calculations using a common spreadsheet tool (Excel).
  
  State what aspects of your course or educational experience require students to apply mathematical or statistical principles to organize or process numerical information. (Please limit responses to 1000 characters.)
  Lesson 3 covers frequency, central tendency, and variability and requires students to use that information to summarize data, create tables and graphs within Excel, and interpret descriptive statistics. Lesson 4 focuses on correlation and regression so students can evaluate relationships between variables. Students compute correlations, use regression analysis to make predictions and interpret F squared, and compute parameters of regression and graph the regression line. In Lesson 5 students learn how to use statistics to make decisions. Students learn to calculate z-scores and test sample data using a z-test. Lesson 7 covers saving and investing and studer
learn the Rule of 72 to evaluate investments. Lesson 8 requires students to use their skills to develop a financial goal and create a budget to reach that goal, quantify assets and liabilities, and calculate net worth.

State how your course or educational experience will use assignments, readings, class discussion, and lecture to require students to use specific quantitative methods to solve problems and to choose appropriate methods for given problems. (Please limit responses to 1000 characters.) *

The course uses a scaffolded approach to learning in which each lesson contains 1) an individual numeracy exercise for that week goal, such as a calculating correlations between variables and 2) a separate calculation that will be used in the capstone budget exercise, such as computing the correlation between spending over time and savings over time. Each weekly lesson includes a reading component as well as a video and/or powerpoint that focuses on understanding and then applying statistical and mathematical reasoning. Assignments are peer reviewed and reflected upon to encourage students to learn from one another and give feedback. The instructor also reviews the assignments for grading purposes.

Indicate the weight of the evidence that will be used to evaluate student performance in the tasks above and how you will use this evaluation for a supermajority (greater than or equal to 60%) of the final course grade. (Please limit responses to 1000 characters.) *

7 exams = 35% of grade, Money habits capstone project = 15% of grade, 7 assignments = 15% of grade, 7 peer-review & reflection = 15% of grade, Money habits assignments = 20% of grade
LAS 108 – Introduction to Personal Numeracy – Syllabus

Instructor:

E-mail:

Office:

Office hours:

Contacting your instructor: Email is a very reliable way to contact me. I will try to return messages within 24 hours of receiving them unless I post an announcement indicating otherwise. The quickest response times will typically be weekdays between the daytime hours of 9 AM and 5 PM. If you email me after 9 PM, you will most likely not get a response until the next day. If you email me on the weekend, you might not get a response until Monday morning. I will respond immediately if you email me during office hours and will also be happy to set up a meeting in person or over the phone by appointment.

Course Description: Will add after course is approved and this is developed.

Course Objectives: Will add after course is approved and this is developed.

Required Course Materials:
- Course Website: This course uses Blackboard (http://courseware.ku.edu). You will use Blackboard for all of the following: seeing the course syllabus and schedule, accessing lessons and assignments, submitting work, taking exams, viewing grades, receiving announcements, and emailing the instructor.
- Email: A valid KU email address is required for this course. This email is tied to your Blackboard account and will be used to communicate with you. You are expected to check your email daily.
Course Grading

**Examinations:** There will be 7 exams during the course. They will be available in each lesson and are due at the end of the week for that lesson. You may take the exam at any point during the week prior to the due date. You will not be able to start the exam after the due date has passed. Each exam has 20 questions and covers the information from that week’s lesson. You may use the weekly lesson materials and/or your notes to complete each exam but you only have 60 minutes so it is important to be prepared and not to expect to look up all the answers while completing the exam. You may take each exam twice if you wish and your grade for the exam will be the average of your two attempts.

**Assignments & Peer Review/Reflection (PR&R) Activities:** There will be 7 written assignments, one for each lesson. The goal of the assignments is to think critically about the issues we are covering, to apply the material to new situations or your personal experiences, and to practice the skills from this class. In addition to completing the assignment, you will be responsible for reviewing a classmate’s assignment and writing a short reflection summarizing your thoughts each week. Assignments will be peer-reviewed on a 3-point scale (0=did not meet the requirements, 1=partially met the requirements, or 2=met or exceeded the requirements). If you do the required work, answer all questions thoughtfully and thoroughly in well-written form, and think critically about the issues, then you should receive full credit for that assignment from your peer reviewer. Please note that even though a classmate is reviewing your assignment, the instructor will assign grades for all students on the assignments and peer reviews. Forms for reviewing your classmate’s assignment will be available to help you complete your review. Your 7 PR&R reflections must be at least 250 words and will be evaluated on the same 3-point scale. Feel free to use the posted review sheet as a guide while completing the assignment so that you know how your assignment will be reviewed by your classmate as well as graded by the instructor.

**Submitting your work (please note that late work is NOT accepted in this class and failure to correctly submit work in all ways specified below will result in a reduction of your grade for that work):**

**Assignments:** Assignments must be typed and submitted in two ways. Assignments will not be considered “turned in” until they are submitted to both locations.
1. Submit your Assignment to the assignment link in Blackboard (where I will grade it)
2. Post it to the Discussion Board for that assignment (so your peer reviewer can access it)

**PR&Rs:** To complete your peer review and reflections, you will select the assignment turned in AFTER yours in the Discussion Board thread. The last person to submit an assignment will complete the first person’s peer-review.
1. Submit your PR&R to the PR&R assignment link in Bb (where I will grade it)
2. Post it to the Discussion Board. Find the file you reviewed and “reply” to that post by attaching your review (so your feedback can be read by your classmate)

All work submitted to Bb will be scanned by Safe Assign, a plagiarism detection program.

**Money Habits Assignments and Capstone Project:** Each week you will have a second assignment that builds toward the final project in this class. The weekly Money Habits assignments will guide you through smaller tasks that will enable you to complete the final Money Habits Capstone Project that will be completed during the last week (Lesson 8) of this course. All Money Habits assignments relate to your personal financial situation and, therefore, will only be seen and graded by your instructor to ensure privacy. They will be evaluated using the same 3-point scale that is used for Assignments and PR&Rs (0=did not meet the requirements, 1=partially met the requirements, or 2=met or exceeded the requirements). If you do the required work, answer all questions thoughtfully and thoroughly in well-written form, and think critically about the issues, then you should receive full credit. The Capstone Project will be graded by your instructor on a 50-point scale using the rubric provided for the project.
How Your Grade is Computed: Grading for the course falls into one of two categories: Performance on exams/final project and Effort on weekly assignments. Effort coursework is meant to help prepare you and give you practice on the concepts and skills covered in this class. It is very important to put in maximum effort on the Assignments, PR&Rs, and Money Habits assignments throughout the course so you can get this practice and also earn full credit on this 50% of your grade. Performance coursework measures your mastery of the concepts and skills that are covered in this class. If you fully engage in the Effort work, you will be well prepared for the Performance work!

Your grade will be computed based on the following allocations. As you can see below, all aspects of this course are equally important with approximately 1/3 of your grade going to Exams, 1/3 to written assignments/peer reviews, and 1/3 to the Money Habits assignments and project.

Performance Grade (50% total):  
7 Exams = 35%  
Money Habits Capstone Project = 15%

Effort Grade (50% total):  
7 Assignments = 15%  
7 Peer-Review & Reflection (PR&Rs) = 15%  
Money Habits Assignments = 20%

Grading Scale:  
A 90% and above  
B+ 87%-89%  
B 80%-86%  
C+ 77%-79%  
C 70%-76%  
D+ 67%-69%  
D 60%-66%  
F 59% and below
**Course Policies**

**Academic Misconduct Statement** (From the University Senate Rules and Regulations):
Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another’s work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research. An instructor may, with due notice to the student, treat as unsatisfactory (1) any student work that is a product of academic misconduct, or (2) a student’s performance for a course when there are severe or repeated instances of academic misconduct.

**Students with Disabilities:**
The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at [http://www.disability.ku.edu](http://www.disability.ku.edu). Please contact me privately in regard to your needs in this course.

**Statement on Diversity & Inclusion:**
As a premier international research university, the University of Kansas is committed to an open, diverse and inclusive learning and working environment that nurtures the growth and development of all. KU holds steadfast in the belief that an array of values, interests, experiences, and intellectual and cultural viewpoints enrich learning and our workplace. The promotion of and support for a diverse and inclusive community of mutual respect require the engagement of the entire university.
Course Learning Objectives: LAS 108

Lesson 1: Introduction to Reasoning & Decision Making

- Students will describe common errors that people make in syllogistic reasoning.
- Students will explain the valid versus invalid forms of conditional reasoning.
- Students will interpret a graph representing the subjective utility curve and explain how it can be used to account for risk aversion.
- Students will compare the representativeness, availability, and simulation heuristics in estimating probabilities of outcomes in decision making.

Lesson 2: Avoiding Faulty Reasoning

- Students will review the formal fallacies discussed during Week 1 and continue to apply them to reasoning and decision making situations.
- Students will identify logical fallacies that they encounter in their everyday lives and explain how to correct the fallacies so that they are examples of good reasoning.
- Students will use probability to make correct and informed decisions.

Lesson 3: Using Statistics to Make Decisions (Frequency, Central Tendency, & Variability)

- Students will demonstrate an understanding of the importance of statistics in today’s world.
- Students will compute and use descriptive statistics and techniques to summarize data in Excel.
- Students will create basic tables and graphs that present data in Excel.
- Students will interpret descriptive statistics, tables, and graphs.

Lesson 4: Using Statistics to Make Decisions (Correlation & Regression)

- Students will evaluate relationships between variables by interpreting correlations, including understanding the limitations of correlation in determining causality.
- Students will compute correlations in Excel, including creating a scatterplot of the data and adding a trend line to the scatterplot.
- Students will use a regression analysis in order to make predictions, including evaluating a regression model by interpreting R-squared.
- Students will compute the parameters of the regression equation in Excel and graph the regression line, equation, and R-squared in Excel.

Lesson 5: Using Statistics to Make Decisions (Testing Differences)

- Students will use the Normal Curve Model to evaluate the likelihood of various events and will use probabilities to make decisions.
- Students will use Excel to compute z scores and to calculate the probabilities associated with those z scores.
- Students will test sample data against population values using a z test (by hand and in Excel) and will draw appropriate conclusions from that analysis.
Lesson 6: Personal Finance (Spending/Borrowing)

- Students will demonstrate understanding of the various forms of credit, including how to evaluate issues around choosing and using credit cards, and how to exercise their rights in dealing with unauthorized charges or errors.
- Students will evaluate their options for dealing with debt, including self-help strategies and how to navigate various debt-relief services.
- Students will learn about credit reports and scores, including how the information in a credit report is compiled, how it is used in determining who gets credit, and how to access and interpret their own credit report.
- Students will understand the importance of regular inspection of one’s credit report to ensure accuracy and how it can help protect them against identity theft.

Lesson 7: Personal Finance (Saving/Investing)

- Students will understand the difference between saving and investing and will learn how to evaluate the pros and cons of each method in order to achieve financial security.
- Students will explore the idea that investing early in their lives is important by learning to use the “Rule of 72” to compute how long it will take given investments to double.
- Students will learn about various investment options, including IRAs, bonds, stocks, mutual funds, real estate, and commodities, and will understand why diversification in various investments is important.

Lesson/Week 8: Money Habits Capstone Project (scaffolded throughout the semester)

- Students will learn about the importance of personal finance knowledge and reflect on their thoughts about money management.
- Students will create a detailed working budget by tracking their expenses, accessing credit card and bank statements, and categorizing expenditures in order to reconcile expenditures with their income.
- Students will compute percent of their income spent in various common categories, compare their expenditures with suggested guidelines, and reflect on their spending behavior.
- Students will learn about the importance of setting financial goals and will identify both short- and long-term goals that they would like to achieve.
- Students will begin to develop a financial plan by quantifying their assets and liabilities and using these values to compute their overall net worth.
- Students will identify a specific short-term financial goal that they would like to work to achieve and will develop a concrete plan that explains how they will successfully reach that goal within the framework of their personal budget.
Proposed Changes to Departmental Honors Program

Purpose: To clarify the expectations and timing of application and update course requirements.

I’ve included below the current plan with the highlighted text as the proposed changes and the red strike though on current text we are looking to replace.

The Honors Program in Chemistry

The Honors Program in Chemistry (departmental honors) provides the opportunity for outstanding undergraduate (B.A. or B.S.) students to pursue a program of research under faculty guidance during the junior and senior years. Students who complete the requirements, including the written thesis, will, upon recommendation of the department, graduate with "Honors in Chemistry." (This program is independent of the University Honors program.)

Admission to the Honors Program and Selection of a Research Problem

Admission to the honors program in chemistry is available to highly motivated and superior students. Admission will not occur before students have reached the 3rd year in the academic plan and have completed at least one semester of research. Normally, such admission will not occur before not the junior year.

Students interested in entering the program should visit with several faculty members (as described in Research) who have diverse research interests in analytical, inorganic, organic, physical and computational/theoretical chemistry. After selecting a faculty research advisor, a completed application form (available in the main Chemistry office, 2010 Malott) should be submitted to the Undergraduate Associate Chair of the Department prior to or during the week of enrollment in the fall or spring semester. The student should also submit letters of recommendation from the research advisor and one other faculty member in the department.

Decisions on admission to the program will be made early in the semester. Each student selected for the program shall enroll in at least two semesters of CHEM 699, Undergraduate Honors Research (total accumulation of 4-8 hours) and should attempt to arrange their weekly schedule so that substantial blocks of time are available to carry out their research activities.

Requirements for Graduation with Honors in Chemistry

Courses: A minimum of 41 credit hours of course work in Chemistry is required for graduation with Honors in Chemistry. The specific requirements are the following:

- 10 hours of General Chemistry (CHEM 170 and 175, or 190 and 195)
- 10 hours of Organic Chemistry (CHEM 330 or 380 and 331, and CHEM 335 or 385 and 336)
- 5 hours of Analytical Chemistry (CHEM 620 and 621)
- 9 hours of Physical Chemistry (CHEM 530, 535 and 536)
- 4-8 hours of Undergraduate Honors Research (CHEM 699) and
- 3 hours of a 700-level Chemistry course or CHEM 660 or CHEM 661.

**Grade-Point Average (GPA):** Academic excellence and superior performance will be expected in the various areas of basic chemistry. To complete a departmental honors program, the Chemistry Department requires that students have achieved a GPA of at least 3.25 overall and 3.5 in the major at the time of application and maintained throughout their final semester, by the end of their final semester. Both GPAs include grades received at other institutions as well as at KU.

**Research and Thesis:** Each student shall enroll in at least two semesters of CHEM 699, Undergraduate Honors Research (total accumulation of 4-8 hours) under the supervision of a faculty member (or members) of the Department of Chemistry. At the completion of the research, the student shall submit a written thesis for evaluation and approval by his or her advisory committee, which will consist of the student's research supervisor and at least two other faculty members in the Department. The results of the research will then be presented orally at a special seminar.

**Format and Timing of the Thesis**

Students should plan to finish all the required research by the middle of the spring semester of their senior year to allow adequate time for the preparation of the thesis. The format of the thesis shall be similar to that used for a graduate thesis in the Department; that is, it should include a title page, table of contents, historical background, experimental procedures, experimental results, discussion and appropriate references. The student should present a final typed copy of the thesis to his or her advisory committee for evaluation at least three weeks prior to the week in which final examinations begin in the spring semester of the senior year. The special seminar (mentioned above) will be scheduled prior to the beginning of final examinations.

**Grading Policy for Honors Courses in the Department of Chemistry**

The Chemistry Department's grading policy for honors courses conforms to the University guidelines on assigning letter grades (see University Senate Rules, Article II, Section 2.2 The Grading System, which can be found in the KU Policy Library). Although we expect that honors students, who have superior preparation and are highly motivated, will achieve a higher proportion of excellent grades, and that the class average will be higher than in the corresponding non-honors classes, there is no guaranteed minimum grade in honors courses.