

CBM003 ADD/CHANGE FORM

Undergraduate Council  
 New Course  Course Change  
 Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2014

1. Department: MCL College: CLASS

APPROVED OCT 02 2013  
M.M.

2. Faculty Contact Person: Francesca D. Behr Telephone: 3-3043 Email: fbehr@central.uh.edu

3. Course Information on New/Revised course:

- Instructional Area / Course Number / Long Course Title:  
ITAL / 3309 / Women Writers and Filmmakers of Modern Italy
- Instructional Area / Course Number / Short Course Title (30 characters max.)  
      /      /
- SCH: 3.00 Level: JR CIP Code: 1609020001 Lect Hrs: 3.0 Lab Hrs: 0

RECEIVED SEP -9 2013  
EJU

4. Justification for adding/changing course: Successfully taught as a selected topics course

5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:  
ITAL / 3397 / Women Writers and Filmmakers of Modern Italy
- Course ID: 28550 Effective Date (currently active row): 01/17/12

6. Authorized Degree Program(s): B.A.

- Does this course affect major/minor requirements in the College/Department?  Yes  No
- Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
- Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

- /      /
- Course ID:        Effective Date (currently active row):

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: ENGL1304 Description (30 words max.): Seminal works of women writers and filmmakers of modern Italy are read and screened in conjunction with current scholarship on Italian modernity and gender studies. Taught in English.

10. Dean's Signature: \_\_\_\_\_

Date: 9/6/13

Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Francesca D. Behr

Telephone: 3-3043

Email: fbehr@central.uh.edu

Dean's Signature: \_\_\_\_\_

Date: August 21, 2013

Course Number and Title: ITAL 3309 Women Writers and Filmmakers of Modern and Postmodern Italy (WID)

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

1. Students will learn to communicate effectively in writing and orally using effective argumentation. 2. Students will be able to analyze texts/films and respond critically to them orally and in writing. 3. Students will understand the significance of particular historical periods in the formation of modern culture and the dynamics of tradition. 4. Students will be able to demonstrate knowledge of particular historical periods and their cultural production. 5. Students will learn to evaluate gender dynamics critically in order to understand how they have shaped the past and its cultural production and also how, some of these dynamics, are still active in our present day and essential in discussions of human rights. 6. Students will acquire an enhanced understanding of their environment and improve their ethical and intercultural competence.

Component Area for which the course is being proposed (check one):

**\*Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

WID

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

x Critical Thinking

Teamwork

x Communication Skills

x Social Responsibility

Empirical & Quantitative Skills

x Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

In every assignment, students are invited to focus on sections of the material under examination and think critically about them. Use of evidence (primary and secondary sources), logic, experience, critical reasoning, evaluation of data, coherent argumentation and effective communication are standards upon which grades are given. Students write drafts and receive feedback at beginning and final stage of their assignments so that they can progressively improve.

Example of Assignment: This take-home assignment must be structured around two analytically oriented essays. Each should consist of at least 3 pages of analysis and comment, NOT including quotes. You must choose among the topics listed below. Your analysis should be based on textual evidence (films watched/assigned readings). Stick to the material under investigation and avoid arguments from facts not in evidence. Make clear and coherent arguments, but do not shy away from 'sfumature' when the issues at stake do not yield to simple, black and white characterization. If you are citing secondary sources, please reference them precisely and coherently. The assignment will be graded on substance and form:

1. We have talked about the raise of Neorealism in Italy. What are the most typical characteristics of a neorealist work of art? Do you think that De Sica's Two Women (La Ciociara) can be qualified as Neorealist film? According to A. Bazin, De Sica's best films are characterized by the director's affections for his characters. Do you think this is the case in Two Women?
2. Rosetta as well as Cesira are raped while Michele is killed. Please discuss these two moments of the film and put them in connection with the theme of war.
3. Antonietta and Gabriele are two protagonists of Scola's film A Special Day (Una Giornata particolare). Please describe who they are, how they behave and what is their stance towards the Fascist Regime. The chapter titled "Fascist Theories of 'Woman'" (in Mothers of Invention) considers two texts which are representative of the hegemonic discourse of Fascism on women. Can you discuss both of them? Do you think that some of the dictates of the above mentioned texts can be seen "at work" in Scola's film and/or in our contemporary society?

4. Do you think that, as T. De Lauretis states, Cavani's film *The Night Porter* (*Il Portiere di Notte*) can be interpreted as a symbol of the woman's condition? In what way are all women similar to Lucia? Perhaps the film can also be viewed, more universally, as a symbol of the human condition. After all, in the preface to the script of the film Cavani wrote "with the *Night Porter* I wanted to look for an explanation of human nature, of the fact that at one point in history, somebody was able to ignite an entire people and lead it to the most aberrant of dictatorships...I started with the Nazism which, in a small format, exists inside ourselves." Can you comment on this statement?

#### Communication Skills:

In their take-home assignment (see above), students are requested to display their communication skills. Use of evidence (primary and secondary sources), logic, experience, critical reasoning, evaluation of data, coherent argumentation necessary for effective communication will be standard upon which their assignment is graded.

#### Empirical & Quantitative Skills:

[Click here to enter text.](#)

#### Teamwork:

[Click here to enter text.](#)

#### Social Responsibility:

In their take-home assignment (see above), students must explore issues of social responsibility. Class discussions and lectures will provide background to this exploration.

#### Personal Responsibility:

In their take-home assignment (see above), students will explore issues of personal responsibilities. Reading, lectures, discussions, written and oral assignments are developed and put together with the intention to enhance students' ability to competently evaluate situations, improve ethical and intercultural competence and sense of responsibility towards themselves and others.

Will the syllabus vary across multiple section of the course?  Yes  No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: \_\_\_\_\_

**ITAL 3309 Women Writers and Filmmakers of Modern and Postmodern Italy (WID) | Instructor: Francesca D. Behr, fbehr@central.uh.edu, Office: AH 606, Phone:3-3043**

**Description:** The course analyzes works of Italian writers and filmmakers. It explores the historical and cultural factors that shaped the notion of womanhood in 20<sup>th</sup> and 21<sup>st</sup> - century Italy, from the celebration of motherhood as women's sole mission to the postwar years with the innovative ideas inaugurated by the feminist movement and beyond. Particular attention will be devoted to the ways in which women writers and filmmakers participated in and reacted to cultural discourses.

**Texts and Films:**

- Dacia Maraini, *The Silent Duchess* 1999 (orig. 1990 *La Lunga Vita di Marianna Ucrìa*) ISBN 10: 155861222X / 1-55861-222-X ; ISBN 13: 9781558612228
- Sibilla Aleramo, *A Woman* (orig. 1906 *Una Donna*) ISBN-10: 0520049497; ISBN-13:978-0520049499
- Margaret Mazzantini, *Twice Born* 2011 (orig. *Venuto al mondo*, 2008) ISBN-10: 0670022683; ISBN-13: 978-0670022687
- Grazia Deledda, *The Mother* (orig. 1920 *La Madre*) available online at: <http://digital.library.upenn.edu/women/deledda/mother/mother.html>
- Articles listed week by week (see below)
- Films listed week by week (see below)

**Learning Outcomes:**

1. Students will learn to communicate effectively in writing and orally using effective argumentation.
2. Students will be able to analyze texts/films and respond critically to them orally and in writing.
3. Students will understand the significance of particular historical periods in the formation of modern culture and the dynamics of tradition.
4. Students will be able to demonstrate knowledge of particular historical periods and their cultural production (texts/films)
5. Students will learn to evaluate gender dynamics critically in order to understand how they have shaped the past and its cultural production and also how, some of these dynamics, are still active in our present day and essential in discussing human rights.
6. Students will acquire an enhanced understanding of their environment and improve their ethical and intercultural competence.

**Grade Distribution and Assignments:**

- Presence, class discussion, notes and reader's responses 20% (1)
- Three take-home critically oriented assignments, each of them containing at least 1500 words, one requiring teamwork 70% (2)
- One Oral Presentation 10%

(1) Students are expected to come to class having already read/screened the assignment for the day and ready to discuss it. It is strongly suggested that they keep notes on what read/watch. Here

they should record reactions to the readings/film (e.g.: short summary; what they think is the most valuable part of the reading, what is the point of view of the author, is there a “lesson” to be learnt, etc.). It is also strongly suggested that these notes are brought to class. Sometimes instructor may assign questions about material read/viewed. These questions must be answered and turned in on the appointed day.

(2) Students are invited to focus on sections of the material studied throughout the semester and to write 3 critically oriented written assignments. These assignments (at least 1500 words each) will be prepared at home and they should convey critical understanding of the topic(s) chosen for analysis. Use of evidence (texts under consideration/secondary sources), logic, experience, critical reasoning and coherent argumentation will be the standards upon which all of the written work will be graded. Since instructor will have familiarized students with style sheet, electronic resources and databases necessary to conduct research in this field, assignments should reflect knowledge of such resources and be written in the requested style sheet. Primary as well as secondary sources must be quoted and discussed in support of paper’s thesis if fit. Students will submit a draft of assignment (containing topic, selected bibliography on the topic, methodology employed to demonstrate thesis, preliminary thesis) and receive feedback to be implemented in final version. Papers (and drafts) must be typed, handed to the instructor, and also submitted through Turnitin. Once papers are corrected and students have received feedback, they can be revised if students wish to show progress and obtain a better grade.

One of these take homes will require teamwork. Students will be invited to analyze and compare the material under investigation in the light of relevant issues evidenced in readings and lectures. A report will have to be written and turned in for evaluation.

Week by Week:

Early Modern Period

Aug. 28 Week 1: Presentation and intro to Artemisia Gentileschi and Women in the Renaissance [Start reading Maraini’s *Silent Duchess*]; about Artemisia Read:

[http://topics.nytimes.com/topics/reference/timestopics/people/g/artemisia\\_gentileschi/index.html](http://topics.nytimes.com/topics/reference/timestopics/people/g/artemisia_gentileschi/index.html)

Read: E. Cohen, “The Trial of Artemisia Gentileschi...” *Sixteenth Century Journal* 31.1 2000 available via JSTOR + extracts from Banti’s book *Artemisia* on blackboard

Sept. 2 Week 2: Screening of film *Artemisia* by A. Merlet;

Sept. 11 Week 3: Veronica Franco and film *Dangerous Beauty*

Read: Introduction “The Honored Courtesan” in Rosenthal, M. *Franco: Poems and selected letters*, Chicago UP 1998, available electronically via UH library

Sept. 18 Week 4-5: Book *The Silent Duchess (La Lunga Vita di Marianna Ucria)* by D. Maraini I take-home due

Novecento and Fascist Era

Week 6 film *Two Women* by De Sica [start reading Aleramo’s *A Woman*]-Read Ch. 2 “What is Neorealism” in André Bazin and *Italian Neorealism*, ed. B. Cardullo.

Week 7: Film *Una Giornata particolare* by Ettore Scola

Week 8: Film Liliana Cavani, *The Night Porter (Il Portiere di notte, 1974)*

Week 9-10: Sibilla Aleramo’s Novel, *A Woman (Una donna, 1906)* II take-home due

Contemporary Times

Week 11 Francesca Archibugi, *Verso Sera* 1990

Week 12 Screening of Cristina Comencini, *Lo Spazio Bianco*, 2009 (bk by V. Parrella, 2008)

Week 13-14 book by Margaret Mazzantini, *Twice Born* (*Venuto al mondo*, 2008; III take-home due and horal presentation