



UNIVERSITY OF
CALGARY

FACULTY OF HUMANITIES
DEPARTMENT OF FRENCH, ITALIAN AND SPANISH

ADVANCED TEXTUAL ANALYSIS, ITAL 503
WINTER 2009
Location : CHD 328 Days : MW 16:00 – 17:15

INSTRUCTOR 'S NAME and E-MAIL: Roberto Feruglio
OFFICE LOCATION and HOURS : CHD 302; MW 17:15 – 17:45
TELEPHONE NUMBER : 220-5200

DESCRIPTION:

Title: Il neorealismo in letteratura e nel cinema

La maggior parte della produzione letteraria e cinematografica italiana dell'immediato secondo dopoguerra si riconosce, a volte a posteriori, come una produzione neorealista.

Durante il corso, attraverso l'analisi di due romanzi, di film e di scritti teorici, si studierà il significato di questo termine, mettendo in rilievo le diverse valenze che esso assunse nel breve periodo della sua fioritura.

L'obiettivo principale del corso sarà quello di presentare un periodo artistico di importanza fondamentale nella storia della cultura italiana, che ha avuto una significativa influenza sulla produzione artistica moderna.

Lo studio di alcuni dei capolavori del neorealismo offrirà inoltre la possibilità di approfondire le capacità di analisi di testi narrativi e cinematografici.

Prerequisite(s):

Italian 305 and 403 or consent of the Department.

DISTRIBUTION OF GRADES

Attendance and participation	20%
Assignments (3 at 5% each)	15%
Written exams (2 at 20% each)	40%
Final paper	25%

There will be no final examination.

GRADING SCALE

A+ = 100-98; A = 97-93; A- = 92-89; B+ = 88-85; B = 84-80; B- = 79-75; C+ = 74-70; C = 69-65;
C- = 64-60; D+ = 59-55; D = 54-50; F: < 50%.

REQUIRED TEXTS

Gasparini, Giovanna. *Neorealismo*. Mursia, 2000. (will be distributed in class)

Calvino, Italo. *Il sentiero dei nidi di ragno*. Mondadori, 1993.

Levi, Carlo. *Cristo si è fermato a Eboli*. Einaudi, 2005.

RECOMMENDED TEXTS AND MATERIALS

Bondanella, Peter. *Italian cinema: from neorealism to the present*. Continuum, 2001.

Corrigan, Timothy. *The film experience: an introduction*. Bedford/St. Martin's, 2004.

Falchetto, Bruno. *Storia della narrativa neorealista*. Mursia, 1992.

Segre, Cesare. *Avviamento all'analisi del testo letterario*. Einaudi, 1999.

COURSE NOTES

The course will consist in readings, film viewings, analyses and discussions; all activities will be in Italian. Active participation of the students will be expected and encouraged.

Assignments: students will write 3 short essays of 450/500 words each on topics of their choice among those covered in class.

Written exams: they will evaluate the knowledge of the fundamental aspects of Italian neorealism and the ability to analyze a literary or cinematic text by one of the writers or directors dealt with in class.

Final paper: the paper will deal extensively with a theme, an author, a director, a literary or cinematic work of Italian neorealism. The topic will be agreed on with the instructor.
The paper will have a length of 2250-2500 words.

STUDENTS WITH DISABILITIES

It is the student's responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre, please contact their office at 220-8237. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. You are also required to discuss your needs with your instructor no later than fourteen (14) days after the start of this course.

PLAGIARISM

Plagiarism is a serious offence, the penalty for which is an F on the assignment and possibly also an F in the course, academic probation, or requirement to withdraw. The University Calendar states that "plagiarism exists when:

- a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test);
- b) parts of the work are taken from another source without reference to the original author;
- c) the whole work (e.g., an essay) is copied from another source, and/or
- d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted."

Plagiarism occurs not only when direct quotations are taken from a source without specific acknowledgement but also when original ideas or data from the source are not acknowledged. A bibliography is insufficient to establish which portions of the student's work are taken from external sources; footnotes or other recognized forms of citation must be used for this purpose.