

2021 Virtual Summer Abroad Program (August 3 to September 2)

CIN378Y0 - THE ITALIAN CINEMATIC CITY : A GRAND TOUR

Course Description:

This course is inspired by, and comments on, the tradition of the “Grand Tour” of Italy, of which it follows the commonest trajectory from North to South in the attempt of recreating the experience of the many illustrious grand tourists who traced it. We will see Venice, Florence, and Rome, through the lenses of many great filmmakers who, across the decades, have engaged with their unique urban fabric, their monuments and landmarks, their streets, their culture, and their climate. We will ponder the implications of location shooting, the ethics of geographic manipulations, the idea of the city as character or as genre, and the phenomenon of cinematic tourism. The selected readings are compiled from an array of sources that include film studies, urban studies, literary fiction and non-fiction, art treatises, and poetry. This variety is intended to provide us with information on the films screened, as well as on the many clips and excerpts we will watch, but also on the cultural climate that influenced the filmmakers’ perception of the cities in which they were shooting and their relation with the classic texts of the Grand Tour. Taught in English and including film screenings.

Student Profile:

This class is designed for students of all majors, inasmuch as it is highly interdisciplinary in nature, and does not require any previous knowledge or understanding of film theory and history. Because of the broadness of the approach and the variety of texts considered, the course can cater to students with an interest in film, architecture, urban studies, art history, and literature.

Course Requirements:

Attendance is mandatory as per Study Abroad policy, and will be taken at each class.

Class Attendance:	10%
250-Word Scene Blurb	30% (3x10%)
1000-Word Essay	30%
Take-Home Test	30%

Textbooks:

Pigott, Michael. Ed. *World Film Locations: Venice*. Bristol: Intellect Books, 2013.

Solomons, Gabriel. Ed. *World Film Locations: Rome*. Bristol: Intellect Books, 2014.

Zambenedetti, Alberto. Ed. *World Film Locations: Florence*. Bristol: Intellect Books, 2014.

INTRODUCTION: MILAN

THE CITY FILM. THEORETICAL AND HISTORICAL BACKGROUND

Tuesday, August 3rd

The (Italian) City Film: Milan

Screening: *Stramilano* (D’Errico, 1929)

Gli uomini, che mascalzoni! (Camerini 1932)

- Clips: *Berlin, Symphony of a Great City* (Ruttman 1927)
Manhatta (Strand & Sheeler 1921)
I grandi magazzini (Camerini 1939)
- Readings: Mark Shiel, *Cinema and the City in History and Theory*. Shiel and Fitzmaurice, eds. Cinema and the City: Film and Urban Societies in a Global Context. Oxford: Blackwell, 2001. 1-18.
Helmut Weihsmann, *The City in Twilight: Charting the Genre of the City Film: 1900-1930*, Penz and Thomas, eds. Cinema and Architecture: Méliès, Mallet-Stevens, Multimedia. London: BFI Publishing, 1997. 8-27.

PART ONE: VENICE
THE CITY AS CHARACTER, VOICE, AND GENRE

Wednesday, August 4th

Francesco Pasinetti: Venezianità and the Poetic Documentary

- Screening: *Venezia Minore* (Pasinetti 1942)
Ipiccioni di Venezia (Pasinetti 1942)
Riflessi (Cardazzo 1936)
Il poeta, la fanciulla e la laguna (Gallone 1922)
- Clips: *Man of Aran* (Flaherty 1934)
Scene della strada (Cardazzo 1936)
Il Canale degli Angeli (Pasinetti 1942)
Piazza San Marco (Pasinetti 1942)
La Gondola (Pasinetti 1942)
Venice: Themes and Variations (Ivory 1957)
Intervals (Greenaway 1969)
- Readings: John Grierson, *First Principles of Documentary*, Grierson on Documentary. New York: Praeger, 1971. 145-156
John Ruskin, *St. Mark's rest: the history of Venice, written for the help of the few travellers who still care for her monuments*, 1901. Excerpts.
Calvino, Italo. *Invisible Cities*. Excerpts.
Pigott, TBD.

Thursday, August 5th

Genre Film Part 1: The Tourist Film

- Screening: *Summertime* (Lean 1955)
- Clips: *Three Coins in the Fountain* (Negulescu 1954)
Everyone Says I Love You (Allen 1996)
Just Married (Levy 2003)
- Readings: John Ruskin, *The Stones of Venice*, 1886. Excerpts.
Robert Browning, *A Toccata of Galuppi's*

Phillips, Gene D. Beyond the Epic: the Life and Films of David Lean. Lexington, KT: The University Press of Kentucky, 2006. 203-219.

Eglin, John. Venice Transfigured: The Myth of Venice in British Culture 1600 – 1797. New York: Palgrave, 2001. 69-104.

Pigott, TBD.

Monday, August 9th – FIRST SCENE BLURB DUE

Genre Film Part 2: Thriller, Horror, Heist, and Action Movies

Screening: *Don't Look Now* (Roeg 1973)

Clips: *The Assassin/Venetian Bird* (Thomas, 1952)
Eva (Losey 1963)
From Russia With Love (Young 1963)
Indiana Jones and the Last Crusade (Spielberg 1989)
The Comfort of Strangers (Schrader 1993)
Casino Royale (Campbell 2006)
The Italian Job (Gray 2003)

Readings: Izod, George. The Films of Nicholas Roeg: Myth and Mind. New York: St. Martin's Press, 1992. 67-86
Salwolke, Scott. Nicholas Roeg Film by Film. Jefferson, NC: McFarland & Company, 1993. 37-51.
Redford, Bruce. Venice and the Grand Tour. New Haven: Yale University Press, 1996. 105-124.
Pigott, TBD.

Tuesday, August 10th

Venice in Adaptation: Highbrow, Lowbrow, Middlebrow

Screening: *Death in Venice* (Visconti 1971)

Clips: *Nosferatu a Venezia* (Caminito 1988)
The Talented Mr. Ripley (Minghella 1999)

Readings: Thomas Mann, *Death in Venice*, 1912. Excerpts.
Patricia Highsmith, *The Talented Mr. Ripley*, 1955. Excerpts.
Pigott, TBD.

PART THREE: FLORENCE

THE CITY AS MYTHIC DESTINATION, ALLEGORY, AND DREAM

Wednesday, August 11th

Florence and the Anglo-American Grand Tourist, Part 1

Screening: *A Room with a View* (Ivory 1985)

Clips: *Light in the Piazza* (Green 1962)
Hannibal (Scott 2001)

The Portrait of a Lady (Campion 1996)

Readings: E.M. Forster, *A Room with a View*.
Robert Browning, *Fra Lippo Lippi* and *Andrea Del Sarto*.
Zambenedetti, TBD.

Thursday, August 12th

Florence and the Anglo-American Grand Tourist, Part 2

Screening: *Tea with Mussolini* (Zeffirelli 1999)

Clips: *Hannibal* (Scott 2001)
Ciao America (Ciota 2002)
Under the Tuscan Sun (Wells 2003)

Readings: Zambenedetti, TBD.

PART FOUR: ROME

THE CITY AS ARCHITECTURAL PALIMPSEST, CENTER, AND PERIPHERY

Monday, August 16th – SECOND SCENE BLURB DUE

Rome and the Second World War

Screening: *Rome Open City* (Rossellini 1945)

Readings: Solomons, 14-15
Marcus, *Rossellini's Open City: The Founding* (Q)
Bazin, *Cinematic Realism and the Italian School of the Liberation* (Q)
Shiel, *The Origins of Neorealism* (Q)
Tom Conley, *Maps and Theaters of Torture: Roma città aperta*, Cartographic Cinema. Minneapolis: University of Minnesota Press, 2007. 65-82.

Tuesday, August 17th

The Quintessential Neorealist City

Screening: *Ladri di Biciclette* (De Sica 1948)

Clips: *Umberto D.* (De Sica 1952)

Readings: Celli, Mario. *The Legacy of Mario Camerini in Vittorio De Sica's The Bicycle Thief (1948)*. Cinema Journal, Vol.40, No.4, pp.3-17. Available on JSTOR.
West, Mark. *Holding Hands with a Bicycle Thief. Vittorio De Sica: Contemporary Perspectives*, Edited by Howard Curle and Stephen Snyder. Buffalo: University of Toronto Press, 2000. 137-159.
Tomasulo, Frank P. *Bicycle Thieves: A Re-reading. Vittorio De Sica: Contemporary Perspectives*, 160-171.

Wednesday, August 18th

Hollywood on the Tiber: Rome in/and Genre Film

Screening: *Roman Holiday* (Wyler 1953)

Clips: *Three Coins in the Fountain* (Negulescu 1954)
Eva (Losey 1963)
Equilibrium (Wimmer 2002)
Mission Impossible III (Abrams 2006)
The Da Vinci Code (Howard 2006)

Readings: David Bass. *Insiders and Outsiders. Latent Urban Thinking in Movies of Modern Rome*. Penz and Thomas, eds. Cinema and Architecture: Méliès, Mullet-Stevens, Multimedia. London: BFI Publishing, 1997. 84-97.
Solomons, TBD.

Thursday, August 19th

Documenting the Cinematic City

Screening: *Voi siete qui* (Matera, 2011)

Readings: Solomons, TBD

PART FIVE:
TRAVELLING ACROSS ITALY

Monday, August 23rd – THIRD SCENE BLURB DUE

Travelling Across the Neorealist Landscape, Part 1

Screening: *Paisà* (Rossellini, 1946)

Readings: Zambenedetti, TDB
Muscio, *Paisà* (Q)
Shiel, *Neorealism's First Phase* (Q)

Tuesday, August 24th

Travelling Across the Neorealist Landscape, Part 2

Screening: *The Path of Hope* (Germi 1950)

Readings: Bazin, *The Road to Hope* (Q)
Rascaroli, *Remapping the Neorealist Nation: Il cammino della Speranza and the Rhetorics of the Road to Realism* (Q)
Shiel, *Neorealism and the City* (Q)

Wednesday, August 25th

The Italian (Episodic) City Film

Screening: *Ieri, oggi, domani* (De Sica, 1963)

Readings: Reich, *The Inetto versus the Unruly Woman: Mastroianni and Sophia Loren* (Q)

Solomons, TBD

PART SIX:
AUTEURS AND THE CINEMATIC CITY

Thursday, August 26th

Pasolini's Rome:

Screening: *Accattone* (Pasolini 1961)

Clips: *Mamma Roma* (Pasolini 1962)
La comare secca (Bertolucci 1962)
Caro Diario (Moretti 1993)

Readings: Rhodes, John David. Stupendous, Miserable City: Pasolini, Rome, Cinema. Minneapolis: University of Minnesota Press, 2007. 1-75
Baschiera, Stefano. *Bertolucci's La Commare Secca (The Grim Reaper): Rome as a New Wave City? Cinematic Rome*. Ed. Richard Wringley. Leicester: Troubador Publishing, 2008. 85-96
Solomons, TBD.

Monday, August 30th – ESSAY DUE

Antonioni's Rome

Screening: *L'Eclisse* (Antonioni 1962)

Clips: *L'Avventura* (Antonioni 1960)
Roma (Antonioni 1989)

Readings: Schwarzer, Mitchell. *The Consuming Landscape: Architecture in the Films of Michelangelo Antonioni*. Lamster, Ed. Architecture and Film. New York: Princeton Architectural Press, 2000. 197-215.
Chatman, Seymour. Antonioni, or, The Surface of the World. Berkeley: University of California Press, 1985. 99-113.
Benci, Jacopo. *Michelangelo's Rome: Towards and Iconology of L'Eclisse. Cinematic Rome*. Ed. Richard Wringley. Leicester: Troubador Publishing, 2008. 63-84.
Solomons, TBD.

Tuesday, August 31st

Fellini's Rome:

Screening: *Roma* (Fellini 1972)

Clips: *Le Notti di Cabiria* (Fellini 1957)
La Dolce Vita (Fellini 1959)
Le tentazioni del Dottor Antonio (Fellini 1962)

Readings: Baxter, John. Fellini. New York: St. Martin's Press, 1993. 267-280.

Foreman, Walter C. *Fellini's Cinematic City: Roma and Myths of Foundation. Perspectives on Federico Fellini*, edited by Peter Bondanella and Cristina Degli Espositi. New York: G.K. Hall & Co, 1993. 151-165.
Paul, Johanna. *Rome Ruined and Fragmented: the Cinematic City in Fellini-Satyricon and Roma. Cinematic Rome*. Ed. Richard Wringley. Leicester: Troubador Publishing, 2008. 109-120.
Solomons, TBD.

Tuesday, September 1st

Public Intimacy: Rome and its Architecture as Art Gallery

Screening: *The Belly of an Architect* (Greenaway 1986)

Clips: *Titus* (Taymor 1999)

Readings: Ostwald, Michael. *Rising from the Ruins: Interpreting the Missing Formal Device in The Belly of an Architect*. Peter Greenaway's Postmodern/Poststructuralist Cinema, edited by Paula Willoquet-Maricondi & Mary Alemany-Galway. Lanham, MD: Scarecrow Press, 2001. 137-158.
Lawrence, Amy. The Films of Peter Greenaway. New York: Cambridge University Press, 1997. 113-139.
Baumgartner, Michael. "A Walk Through R": *Peter Greenaway's Mapping of Rome in The Belly of an Architect*. Cinematic Rome. Ed. Richard Wringley. Leicester: Troubador Publishing, 2008. 143-172.
Solomons, TBD.

CODA:

SEE NAPLES AND THEN DIE

Thursday, September 2nd – TAKE HOME TEST DUE

The End of the Grand Tour(ist)

Screening: *Viaggio in Italia* (Rossellini 1954)

Clips: *Paisà* (Rossellini 1946)
Assunta Spina (Sereni 1915)
Le mani sulla città (Rosi 1963)
L'uomo in più (Sorrentino 2001)
Gomorrah (Garrone 2008)

Readings: Giuliana Bruno. *Views from Home. Atlas of Emotion. Journeys in Art, Architecture, Film*. New York: Verso, 2002. 361-399.

Select Bibliography:

- Akbar Abbas, *Cinema, the City, and the Cinematic*. Krause and Petro, Eds. Global Cities: Cinema, Architecture, and Urbanism in a Digital Age. New Brunswick, NJ: Rutgers University Press, 2003. 142-156.
- Althabe, Gérard and Comolli, Jean-Louis. *Regards sur la ville*. Paris: Editions du Centre Pompidou, 1994.
- Barbara Mennel. *Cities and Cinema*. New York: Routledge, 2008.
- Barbaro, Paolo. *Venice Revealed: an Intimate Portrait*. Translated by Tami Calliope. Vermont: Steerforth Press, 2001.
- Barber, Stephen. *Projected Cities*. London: Reaktion Books, 2002.
- Barnouw, Eric. *Documentary: a History of the Non-Fiction Film*, 2nd Revised Edition. New York: Oxford University Press, 1993.
- Bernardini, Aldo. *Cinema Italiano delle Origini: Gli Ambulanti*. Udine: La Cineteca del Friuli, 2001.
- Bertozzi, Marco. Ed. *Il Cinema, L'Architettura, La Città*. Roma: Editrice Librerie Dedalo, 2001.
- Bertozzi, Marco. *L'Occhio e la Pietra. Il cinema, una cultura urbana*. Torino: Lindau, 2003.
- Botter, Miriam. *I Documentari Veneziani*. AAVV, Venezia nel Cinema di Francesco Pasinetti. Venice: Ufficio Attività Cinematografiche del Comune di Venezia, 1997. Pp.143-305.
- Brooker, Peter. *Modernity and Metropolis. Writing, Film, an Urban Formations*. New York: Palgrave, 2002.
- Chard, Cloe. *Pleasure and Guilt on the Grand Tour: Travel Writing and Imaginative Geography 1600-1830*. Manchester: Manchester University Press, 1999. Pp. 1-39.
- Clarke, David B. Ed. *The Cinematic City*. New York, Routledge, 1997.
- Cosulich, Callisto, Ed. *Venezia: cinquant'anni fa La Mostra del cinema del '47*. Milan: Editrice Il Castoro, 1997.
- Ellero, Roberto, Ed. *Offerta e Domanda Cinematografica*. Venice: Marsilio Editori, 1978.
- Fagiani, Maria Luisa. *Città, cinema, società. Immaginari urbani negli USA e in Italia*. Milano: FrancoAngeli, 2008.
- Franzina, Emilio. *Venezia*. Bari: Editori Laterza, 1986.
- Ghigi, Giuseppe, Ed. *Venezia 1932: Il Cinema diventa Arte*. Venice: Edizioni La Biennale di Venezia, 1992.
- Hellman, Claudia and Weber-Hof, Claudine. *On Location. Cities of the World on Film*. Munich: Bucher, 2006.
- Laura, Ernesto G. *Le Stagioni dell'Aquila: Storia dell'Istituto Luce*. Rome: Istituto Luce, 2004.
- Lawrence, Amy. *The Films of Peter Greenaway*. Cambridge, UK: Cambridge University Press, 1997.
- Licata, Antonella and Mariani-Trevi, Elisa. *La città e il cinema*. Torino: Testo & Immagine, 2000.
- Mazierska, Ewa and Rascaroli, Laura. *A Present and True City? Naples in Mario Martone's Cinema. From Moscow to Madrid. Postmodern Cities, European Cinema*. 51-72
- Ostwald, Micheal. Rising from the Ruins: Interpreting the Missing Formal Device within The Belly of an Architect. In Willoquet-Maricondi, P. & Alemany-Galway, M. (eds) *Peter Greenaway's Postmodern/Poststructuralist Cinema*. Lanham, MD: Scarecrow Press, 2001.137-158.

- Pagano, Giuseppe. *Architettura e città durante il Fascismo*. Bari: Laterza, 1976. Edited by Cesare De Seta.
- Pasinetti, Francesco and Puccini, Gianni. *La Regia Cinematografica*, Venice: Rialto, 1945.
- Pasinetti, Francesco. *L'Arte del Cinematografo. Articoli e Saggi Teorici*, Venice: Marsilio Editori, 1980.
- Paulon, Flavia, Ed. *Il cinema dopo la Guerra a Venezia: tendenze ed evoluzioni dei film (1946-1956)*. Rome: Edizioni dell'Ateneo, 1956.
- Pellegrini, Glauco. *Il Maestro Veneziano*, Venice: Corbo e Fiore Editore, 1981.
- Penz, François and Thomas, Maureen. Eds. *Cinema and Architecture: Méliès, Mullet-Stevens, Multimedia*. London: BFI Publishing, 1997
- Ruoff, Jeffrey. Ed. *Virtual Voyages. Cinema and Travel*. Durham: Duke University Press, 2006.
- Shiel, Mark and Fitzmaurice, Tony. Eds. *Screening the City*. New York: Verso, 2003.
- Spinazzi, Gianfranco. *Foghera a Venezia*. Venice: Supernova, 2001.
- Vannini, Andrea. *Firenze nel cinema*. Florence: Edizioni la Bottega del Cinema, 1990.
- Wringley, Richard (Ed). *Cinematic Rome*. Leicester: Troubador Publishing, 2008.