

ITT3540 Murder Italian Style: Crime Fiction and Film in Italy
Course Syllabus
Fall 2022



<i>Instructor</i>	Deborah Amberson
<i>Section #</i>	3140
<i>Class #</i>	27428
<i>Meetings</i>	T period 8-9 (3:00-3:50; 4:05-4:55); R period 9 (4:05-4:55)
<i>Room</i>	T TUR 2318; R TUR 2333
<i>Office</i>	Dauer 355
<i>Office Hours</i>	TR 12:50-1:45
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COURSE DESCRIPTION: Although we will begin our study by considering the emergence of the crime genre within its international historical context, our exploration of the Italian crime novel and film will not be chronological. Instead, our movement through the texts and films will be governed by a range of critical categories & oppositions including British school vs. American; reason vs. sensory perception; canon vs. popular culture; order vs. chaos; State vs. Mafia; legality vs. natural order; conservatism vs. social critique. This approach will allow us to address the specificity of the Italian crime genres while, at the same time, placing these texts and films in a broader ideological and cultural context that will reveal the many applications and subversions of the generic formula. We will examine a range of authors and directors including Leonardo Sciascia, Matteo Garrone, Paolo Sorrentino, Dario Argento, Michelangelo Antonioni, and Andrea Camilleri.

COURSE OBJECTIVES/STUDENT LEARNING OUTCOMES:

By the conclusion of the course, it is expected that students will:

- be equipped with an understanding of the socio-historical evolution of crime fiction
- be familiar with and able to assess critically the generic norms of crime fiction
- be familiar with the evolution of Italian crime fiction

- be able to engage critically with a variety of Italian manipulations of generic conventions
- demonstrate an ability to critically assess Italian theory and practice of crime fiction

REQUIRED MATERIALS:

- Leonardo Sciascia, *The Day of the Owl* (NY Review, 2003). ISBN: 978-1-59017-061-8
- Andrea Camilleri, *The Shape of Water* (NY: Penguin, 2002). ISBN: 0 14 20 0239 9
- Other readings will be made available on Canvas

FINAL GRADE AT A GLANCE:

- Class Participation, 15%
- Worksheets, 15%
- Exams, 25%
- Paper 1, 15%
- Final Presentation, 15%
- Final Paper, 15%

Grading Scale (& GPA equivalent):

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-93	92-90	89-87	86-83	82-80	79-77	76-73	72-70	69-67	66-63	62-60	59-
(4.0)	(3.67)	(3.33)	(3.0)	(2.67)	(2.33)	(2.0)	(1.67)	(1.33)	(1.0)	(0.67)	(0)

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>;
<http://www.isis.ufl.edu/minusgrades.html>

ASSIGNMENT NOTES

- **Rubrics for written assignments, oral presentations, and participation** are available in the Rubrics folder on Canvas.
- In the case of presentations, **you must upload all notes and visual supports through Canvas**. If I do NOT receive notes, you will NOT receive a grade for the assignment.
- All written assignments should be submitted through **Canvas**.
- All written assignments should be submitted in Microsoft word format (**NO ADOBE/PDF**). They should be **double-spaced and written in 12 pt. font** (Times New Roman, Cambria, Calibri, or similarly conventional script) with **1-inch margins** on all sides.

COURSE REQUIREMENTS:

1. CLASS PARTICIPATION (15%): When you come to class, you should be ready to speak, ask questions, and engage with the opinions of your classmates. Please note, however, that class participation is not about having all the right answers. Instead, participation is a question of preparing your homework reading or viewing and being alert and active in class. It is about expressing your uncertainties and doubts about our texts and films as much as it is about sharing your opinion on this or that author or director. It is also a question of listening to your classmates' opinions or questions and responding where you can. Your participation grade will therefore reflect your overall attitude and willingness to engage with the work. It will also reflect the degree to which you have prepared your reading homework and the quality of your interventions in class. While I do understand that some people are shyer than others, I cannot give you an A for participation if you do not participate in our class discussion. **You will receive two grades over the course of the semester. At mid-semester you will receive a grade for 7% of the total 15%. This grade will cover your participation from the beginning of the semester to October 13. The remaining 8% will reflect your performance from mid-semester (Oct. 18) onwards.**

2. WORKSHEETS (15%): You will be expected to complete and submit a worksheet for each reading or viewing, beginning with week 2 of Sciascia and ending with Lucarelli/Carofiglio. In addition to answering the questions as completely and accurately as you can, you might also view this exercise as a forum to formulate your ideas for the week's in-class discussion. Even if your answer to a question is no, you should always explain why you think this is the case. In other words, please provide a substantial answer that shows you have given thought to the question and text. You will lose more than 2% for every time you fail to submit your completed worksheet. There will be 7 worksheets in total. **Unless otherwise indicated in class, your weekly question sheet should be submitted by midday on Tuesdays.**

3. IN-CLASS EXAMS (25%): You will take 2 in-class exams consisting of a combination of multiple-choice and/or paragraph or essay answers. Exams are scheduled for: **September 15; November 10.**

4. PAPER 1 (15%): You will be asked to write a paper of two pages in length on our Mafia module. Topics will be discussed closer to the **due date of Saturday October 15.**

5. FINAL PRESENTATION (15%): Working in a group of 3-4 students, you will prepare a presentation (20 min) to be delivered during **the last three classes of the semester.** This presentation should provide an analysis of an Italian or Italy-based text not studied over the course of the semester. Your group will be expected to read the text in full and to deliver an analysis that situates and analyzes the text with respect to the relevant concepts and tendencies explored during the semester. Each member of the group will develop a different aspect of the text. A list of possible authors will be provided during the semester.

6. FINAL PAPER (15%): You will be expected to write a short paper (2-3 pages) in which you make a case for or against the inclusion in the course syllabus of the text you and your group chose. In your paper, you should refer to our other readings and viewings as well as our introductory theoretical readings. Further details will be provided in class. **FINAL PAPER SHOULD BE UPLOADED TO CANVAS BY MIDNIGHT ON DECEMBER 11.**

In this assignment and all others, your work must be **documented accurately**, and all **sources should be cited** in accordance with MLA style. Secondary sources, whether textual or internet based, must be acknowledged in a clearly prepared bibliography as well as being clearly referenced, where relevant, in the body of the paper. **COPYING AND PASTING FROM INTERNET SOURCES AND ANY OTHER UNATTRIBUTED USE OF CRITICAL MATERIAL WILL EARN YOU AN E FOR THE ENTIRE COURSE.** Papers must be handed in on the due date unless you have received permission to extend the deadline. Late papers are penalized and receive no comments, written or oral. Papers will be graded with regard not only to content, but also to grammar, spelling, and punctuation.

CLASSROOM POLICIES:

ATTENDANCE & MAKEUP POLICY: Attendance is mandatory and will be assessed by roll call. Students will **lose 1% from their final grade for each unexcused absence.** Absences will be excused in accordance with UF policy. Acceptable excuses include illness, religious holidays, & military obligation: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. **Repeated tardiness** will also impact your attendance record as **3 late arrivals count for 1 absence.** Should you miss a class for any reason, you are responsible for informing yourself as to what was covered. **Moreover, I will not remind or nag you about your attendance as it is your responsibility to keep a record of your absences.** Except in the case of certified illness or other UF accepted excuse, there will be no make-up option for missed exams/assignments. Where

possible, make-ups should be arranged prior to absence. Alternatively, students should contact me on return to classes.

COVID-19:

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- **If you are not vaccinated, get vaccinated.** Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit ONE.UF for screening/testing and vaccination opportunities.
- **If you are sick, stay home.** Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given **a reasonable amount of time to make up missed work.**

Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. <https://sccr.dso.ufl.edu/process/student-conduct-code/>

Accommodations for Students with Disabilities: Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center: <https://disability.ufl.edu/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Counseling & Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>).

Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

COURSE CALENDAR: ITT3540

(Schedule subject to change over the course of the semester)

READING (R) and/or VIEWING (V)	Tuesday 8-9	Thursday 9
No Reading/Viewing		8/25 Course Intro
Module 1: Generic Norms & Origins		
Tues: Scaggs, Chronology of Crime, 7-32 Thurs: Todorov, "Typology of Detective Fiction"	8/30 Genre: History	1/9 Genre: Structure
Thurs: Past, "Introduction," 3-19	9/6 Gangster Genre	9/8 Giallo in Italy
Module 2: State Law & Mafia		
Tues. (R): Sciascia, <i>Day of the Owl</i> , 7-65 • NO WORKSHEET DUE	9/13	9/15 EXAM
Tues. (R): Sciascia, <i>Day of the Owl</i> , 65-120 • Worksheet #1 due by midday on Tuesday	9/20	9/22
Tues. (V): Garrone, <i>Gomorra</i> (2008) Tues. (R): Antonello, "Dispatches from Hell" • Worksheet #2 due by midday on Tuesday	9/27	9/29
Tues. (V): Sorrentino, <i>Il Divo</i> (2008) Tues. (R): Marcus, "Il Divo: a Discussion" • Worksheet #3 due by midday on Tuesday	10/4	10/6
Module 3: Philosophies of Investigation		
Tues. (V): Antonioni, <i>Blow-up</i> (1966) Tues. (R): Harris, "Rear Window and Blow-up" • NO WORKSHEET DUE • Paper 1 due on October 15	10/11	10/13
Tues. (V): Argento, <i>Deep Red</i> (1975) Tues. (R): Koven, "Watching the Detectives" • Worksheet #4 due by midday on Tuesday	10/18	10/20
Tues. (R): Camilleri, <i>Shape of Water</i> , 1-106 • NO WORKSHEET DUE	10/25	10/27
Tues. (R): Camilleri, <i>Shape of Water</i> , 107-218 • Worksheet #5 due by midday on Tuesday	11/1	11/3
Module 4: Portraits of the Detective		
Thurs. (R): Scerbanenco, <i>Private Venus</i> , 15-29; Carlotto, <i>Colombian Mule</i> , 8-18 • Worksheet #6 due by midday on Tuesday	11/8 Italian Noir	11/10 EXAM
Tues. (R): Lucarelli, <i>Almost Blue</i> , 15-25; Carofiglio, <i>Involuntary Witness</i> , 3-22; 190-193 • Worksheet #7 due by midday on Tuesday	11/15 Gender & Law	11/17
No Reading/Viewing	11/22	11/24 Thanksgiving
No Reading/Viewing	11/29 Presentations	12/1 Presentations
No Reading/Viewing	12/6 Presentations	