



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste **current** course information from Class Search/Course Catalog.

Academic Unit CLAS Department SILC  
 Subject FRE Number 494 Title FRENCH AND ITALIAN POP CULTURE Units: \_\_\_\_\_  
 Is this a cross-listed course? (Choose one)  
 If yes, please identify course(s) ITA 494 / FRE 598 / SILC 494 / SILC 598  
 Is this a shared course? (choose one) If so, list all academic units offering this course \_\_\_\_\_  
 Course description: \_\_\_\_\_

**Requested designation:** (Choose One)

Note- a **separate** proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
 For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

**Contact information:**

Name ENRICO MINARDI Phone 480 965 9182  
 Mail code 1202 E-mail: EMINARDI@ASU.EDU

**Department Chair/Director approval:** (Required)

Chair/Director name (Typed): Robert Joe Cutter Date: 1/14/2015  
 Chair/Director (Signature): [Signature]

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	SYLLABUS READING LIST
		2. Course must be <b>one or more</b> of following types (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must focus on non-U.S.</b> and the study must contribute to an understanding of the contemporary world.	READING LIST
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Contemporary non-English language courses that have a significant cultural component.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Comparative cultural studies with an emphasis on non-U.S. areas.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.	

Course Prefix	Number	Title	Designation
FRE	494	FRENCH AND ITALIAN POP CULTURE	G

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
# 1	THE COURSE FOCUSES ON THE CONTEMPORARY POPULAR CULTURE OF FRANCE AND ITALY	THE COURSE IS DIVIDED IN FOUR MODULES: FOOD, FASHION-DESIGN, LITERATURE AND CINEMA, SPORT, AND MUSIC
# 2.A	THE COURSE EXAMINES PARTICULAR ASPECTS OF THE CONTEMPORARY POP CULTURE OF FRANCE AND ITALY	IN THE READING LIST ARE INCLUDED BOOKS AND ESSAYS ANALYZING IN-DEPTH THE FOUR AREAS AFOREMENTIONED

### class search & course catalog

Term:

Search:

Subject:

Level:

Gen Studies:

Keywords:

Location:

Offerings:

Session:

[Clear](#)  
[Advanced Search](#)

## FRE 494 - Topic: French and Italian Popular Culture

Spring

**Course description:** Covers topics of immediate or special interest to a faculty member and students.

**Enrollment requirements:** None

**Units:** 3

**Repeatable for credit:** No

**General Studies:** No

**Offered by:** College of Liberal Arts and Sciences

### Class meeting details

Class #:	Days:	Start:	End:	Location:	Instructor:	Seats open:
28290	M W	1:30 PM	2:45 PM	Tempe - LL103	Minardi	1 of 18 <input type="button" value="Add"/>

### Additional class details

**Component:** Lecture

**Session:** Session C

**Dates:** 1/12/2015 - 5/1/2015

**Last day to enroll:** January 18, 2015

**Drop deadline:** January 18, 2015

**Course withdrawal deadline:** April 05, 2015

**Instruction Mode:** In-Person

**Fees:** \$30 course fee

**Combined with:** [ITA 494 \(24824\)](#), [FRE 598 \(28288\)](#), [SLC 494 \(28320\)](#), [SLC 598 \(28321\)](#)

**Books:**



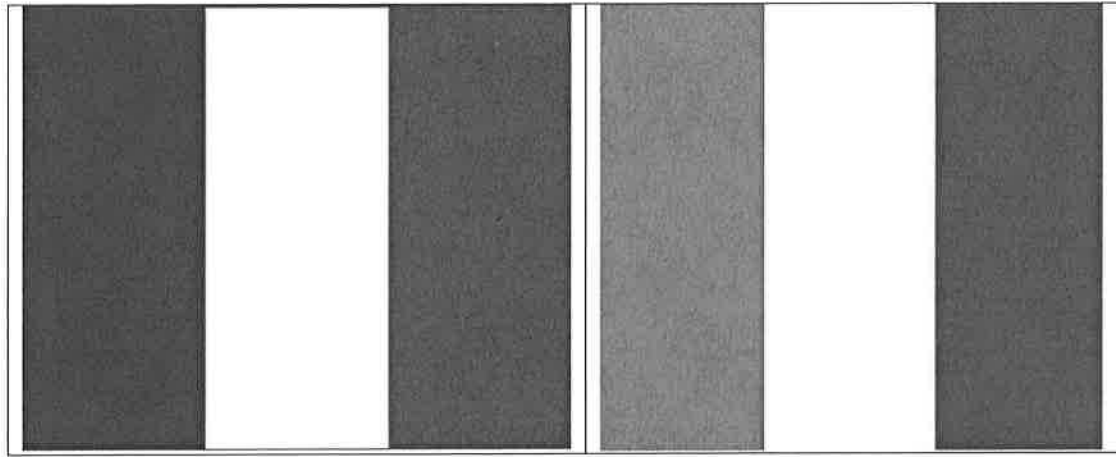
[View books for this class](#)

**Syllabus:**



[View syllabus for this class](#)

[← Back](#)



### **FRENCH AND ITALIAN POPULAR CULTURE**

French 494, 28290; French 598, 28288; Italian 494, 24824; SLC 494, 28320; SLC 598, 28321.

M-W 1:30 PM – 2:45 PM, LL 103

Instructor: Enrico Minardi; student helper: Jeffrey Habgood.

Office: LL 172E

E-mails: [eminardi@asu.edu](mailto:eminardi@asu.edu); [jhabgood@asu.edu](mailto:jhabgood@asu.edu)

Telephone number: 480-965-9182

Office Hours: M W 9 am – 12 pm, 3 pm – 4 pm, or by appointment.

**Course Description and goals:** This class is built around a simple question: What does the average Italian and French person like? What movies and shows do they like to watch? What books do they like to read? What songs do they like to sing? What clothes do they wear and what food do they eat? Through this course, students will have an inside look at the daily life of the average person in these countries, starting from World War II up until the present. The class will be taught in English, and there will be a short introduction to recent Italian and French history and society. Throughout the class, students will be exposed to English translations of original material in order to understand their popular culture in an exciting and engaging way. There will also be a number of guests who will bring their own first-hand knowledge and experiences to the course. To allow students to better understand French and Italian popular culture, we will take a comparative approach with the students' own culture. The goal of this course is to allow students to understand the aspects of these cultures that are not usually taught in higher education, but define the daily cultural consumption of Italians and the French. These themes include food, popular literature and cinema, fashion and design, sport and music.

**Course Structure:** The course will be divided in 4 modules of about the same length. We will use original material that is both visual and literary in nature, as these are the real things that are exposed to Italians and the French. Students are expected to do guided research and write short reflections based on every model in order to analyze and better understand the material covered.

There will also be a test after every model to gage the knowledge the students have gained throughout the course.

## PEDAGOGIC MATERIAL

**Notice:** All material will be available through Black Board or Hayden Library reserve.

### Introduction:

Reading Material:

- DeJeanne, Joan. "Living Luxe." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005. 1-20.
- Hofmann, Paul. "The Two Italies." In id. *That Fine Italian Hand*. Henry Holt and Company: New York, 1990. 1-25.

### Module First: Food

*France*

Reading Material:

- Pierre L., Horn. "Food and Wine." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 97-112.
- DeJeanne, Joan. "From the French Cook to Crème Brûlée. How Cooking Became Haute Cuisine," "The World's First High-Priced Lattes. Chic Cafés," "The Night They Invented Champagne. When the Bubbly Became an Overnight Sensation." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005. 105-169.
- Mennell, Stephen. "Food and Wine." In *French Culture since 1945*. Longman: London and New York, 1993. 176-191

Media:

- Haute Cuisine (2012); Mondovino (2004).

*Italy*

Reading Material:

- Petrini, Carlo, McGuaig, William, Waters, Alice. *Slow Food: The Case for Taste*. Columbia University Press: New York, 2003.
- Parasecoli, Fabio. *Food Culture in Italy*. Greenwood Press: Westport, Ct, London, 2004.
- Harper, Douglas, Faccioli, Patrizia. *The Italian Way. Food & Social Life*. The University of Chicago Press: Chicago and London, 2009.

Media:

- Slow Food Story (2013).

### Module Second: Fashion and Design

*France*

Reading Material:

- DeJeanne, Joan. "How Much Is Too Much? The Rule of Celebrity Hairdressers," "Fashion Queens. The Birth of Haute Couture," "Fashion Slaves. Marketing la Mode," "Cinderella's Slipper and the King's Boots. Shoes, Boots-and Mules." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005.21-103.

## Media:

- L'amour fou (2010).

*Italy*

## Reading Material:

- White, Nicola. *Reconstructing Italian Fashion. America and the Development of the Italian Fashion Industry*. Berg: Oxford, New York, 2000.
- Foot, John. "Capital of Design, Capital of Fashion." In id. *Milan since the Miracle. City, Culture and Identity*. Berg: Oxford, New York, 2001. 109-134.

## Media:

- Valentino: The Last Emperor (2008).

**Third Module: Popular Literature and Cinema***France*

## Reading Material:

- Asterix Omnibus.
- Tardi, Jacques. *The Extraordinary Adventures of Adèle Blanc-Sec*.
- Tardi, Jacques, Verney, Jean-Pierre. *Goddam This War!*
- Hergé (Georges Remi). *The Adventures of Tintin*.
- Goscinny, René. *A Lucky Luke Adventures-Dalton City*.
- Simenon, Georges. *Maigret Sets a Trap*. New York: Harcourt Brace Jovanovich, 1965.

## Media:

- Bienvenue chez les ch'tis (2008).
- Santa Claus is a Stinker (1982).
- Les tontons flingueurs (1963).
- A Very Long Engagement (2005).
- Maigret Sets a Trap (1958)
- The Extraordinary Adventures of Adèle Blanc-Sec (2010).
- The Adventures of Tintin (2011).

*Italy*

## Reading Material:

- Scavi, Tiziano. *The Dylan Dog Case Files*.
- Calvino, Italo. *Marcovaldo: or the Seasons in the City*.

## Media:

- Big Deal on Madonna Street (1958).
- Divorce Italian Style (1962).
- Il sorpasso (1962).
- Mediterraneo (1991).

**Fourth Module: Sport and Music***France*

## Reading Material:

- Prévos, J. M. "Popular Music." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 185-214.



- Breatnach, Mary, Sterenfeld, Eric. "From Messiaen to McSolaar: Music in France in the second half of the twentieth century." In *Contemporary French Cultural Studies*. Ed. By W. Kidd, and S. Reynolds. London: Arnold, 2000. 244-256.
- Poulet, Gérard. "Popular Music." In *French Culture since 1945*. Longman: London and New York, 1993. 192-214.
- McCarren, Felicia. *French Moves: the Cultural Politics of le Hip Hop*. New York: Oxford University Press, 2012.
- Hawkins, Peter. Chanson. *The French Singer-Songwriter from Aristide Buuant to the Present Day*. Ashgate: Adelrshot, Burlington, Vt, Singapore, Sidney, 2000.
- Dine, Philip. "Sport and identity in the new France." In *Contemporary French Cultural Studies*. Ed. By W. Kidd, and S. Reynolds. London: Arnold, 2000. 165-178.
- Williamson C., Richard. "Sports." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 267-290.

## Media:

- Babylonia en Guagua (2011).
- Songs by Léo Ferré, Georges Brassens, Jacques Brel, Barbara. Serge Gainsbourg, Bernard Lavilliers, Renaud, Mc Solaar, IAM, Akhenaton, La Mano Negra, Les Nègresses Vertes, Manu Chao, Arthur H, Benjamin Biolay, Fatal Bazooka, M, and others.

*Italy*

## Reading Material:

- Foot, John. Calcio. *Winning at all Costs: a Scandalous History of Italian Soccer*. New York: Nation Books, 2007.
- Made in Italy: Studies in Popular Music. Ed. By F. Fabbri and G. Plastino. New York, London: Routledge, 2013.

## Media:

- This Story (Questa storia qua, 2012).
- Songs by Adriano Celentano, Mina, I ricchi e i poveri, Al Bano e Romina, Gino Paoli, Giorgio Gaber, Lucio Battisti, Lucio Dalla, Francesco de Gregori, Antonello Venditti, Francesco Guccini, Ivan Graziani, Claudio Baglioni, Edoardo Bennato, Vasco Rossi, Franco Battiato, Toto Cutugno, Eros Ramazzotti, Laura Pausini, CCCP, Jovanotti, and others.

**Assigments**

- a response paper for each module (4 response papers in total)
- two weekly commentaries (one for each session) on a discussion board about the media and reading material assigned
- Midterm exam (take-home)
- Final project (group power point presentation+ Auto-reflexive paper)

Participation	10%
2 Critical Response Papers)	40%; 10% each
Midterm (take-home)	20%
Final Project (Small Groups)	30%

**Critical Response Papers** (800-1000 words [2-3 pages] each) on questions and scenarios that draw on course materials and class discussions. Responses should draw points of comparison between works or consider ways in which the theoretical readings contribute to your interpretations of primary materials (primary texts, films, images, etc.). These assignments do not involve any external research – using course materials will suffice. A rubric with specific grading criteria will be provided. **(10% each X 4 = 40%)**

**Take-home midterm** with essay questions asking you to relate our theoretical and interpretive readings to the cultural artifacts from the course (primary texts, films, images, etc.). **(20%)**

**Final project** that includes a group-based, 20-minute PowerPoint presentation and individually written meta-narratives. In groups of 4-5, you will research, outline, and create collaborative projects to comparatively analyze a cultural phenomenon (food, memory, etc.) or artifact (film, short story, clothing, etc.) in FRE/ITA and in American culture. The final project includes: 1) a presentation proposal about how you are integrating a theoretical approach from the course into your project, 2) an in-class PowerPoint presentation, and 3) a final report on your contribution to the group project in which you may include material that did not fit into the presentation. Additional guidelines about the project will be provided as we approach the date for in-class project work (Week 11). **(30%)**

**Participation:** please come to class with your book, articles, or on-line texts, prepared to participate in reading and discussion. Class participation includes listening carefully to your classmates, and post your double weekly commentary on Black Board. **(10%)**

## **Course Policies and Needs**

### **Attendance**

Attendance is mandatory and worth half your participation grade (5%). Let me know ahead of time if you cannot come to class. After 4 unexcused absences (i.e. not for verifiable health reasons), your grade for the course will drop a step (i.e. B > B-), and another step for each additional absence. If you miss 8 classes, you will have missed 25% of the course and I can no longer give you a grade, which means you will need to drop the course or I will need to fail you. You can keep track of how many classes you have missed on Blackboard in your grade center.

**Cell Phones and Computers:** Before class begins turn off cell phones. You may use computers at my discretion, for taking notes and reading materials on Blackboard, but not for surfing the web or checking email. If you do not follow these rules, you will be marked absent for that class.

**Plagiarism and Academic Integrity:** The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.

According to the Student Academic Integrity Policy, every assignment that the student completes must be her/his own work and created only for the relevant class. Plagiarism may result in a failing grade for the assignment or for the course, or in expulsion from the University.

Definitions of plagiarism and ways to avoid it are available at:  
[https://provost.asu.edu/index.php?q=academicintegrity/students#avoid\\_plagiarism](https://provost.asu.edu/index.php?q=academicintegrity/students#avoid_plagiarism)

### **Guidelines for Papers**

Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the *Modern Language Association Handbook for Writers of Research Papers* or *Chicago Manual of Style*. Make sure you document every reference--in quotation or paraphrase--including page numbers, using the in-text format: "Four score and seven years ago" (304). Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence.

**Special Needs:** If you are in need of special accommodation for assignments or exams, please communicate this to me at the beginning of the semester to assure that your needs are met. In order to guarantee the necessary accommodation, you must present documentation from the Disability Resource Center, located in the Matthews Center.

**SILC Learning Support Services:** Located in the basement level of the Language and Literature Building (administrative offices in LL64), the SILC LSS provides technology-focused instructional support for students and faculty in the School of International Letters and Cultures. It is an excellent place to inquire about resources to assist you in this and other courses - for example, with the presentations and for films needed for the course. Go to <http://silc.asu.edu/node/620> to find out more.

## **COURSE CALENDAR**

### **Course Introduction**

January 12

### **First Module**

January 14

January 19 Holiday (Martin Luther King Day)

January 21

January 26-28

February 2-4

February 9-11

### **Second Module**

February 16-18

February 23-25

March 2-4

### **March 9-11: Vacation (Spring Break!)**

### **Third Module**

March 16-18

March 23-25

March 30 – April 1

**Fourth Module**

April 6-8

April 13-15

April 20-22

April 27-29

## Reading Material:

- DeJeanne, Joan. "Living Luxe." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005. 1-20.
- Hofmann, Paul. "The Two Italies." In id. *That Fine Italian Hand*. Henry Holt and Company: New York, 1990. 1-25.
- Pierre L., Horn. "Food and Wine." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 97-112.
- DeJeanne, Joan. "From the French Cook to Crème Brûlée. How Cooking Became Haute Cuisine," "The World's First High-Priced Lattes. Chic Cafés," "The Night They Invented Champagne. When the Bubbly Became an Overnight Sensation." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005. 105-169.
- Mennell, Stephen. "Food and Wine." In *French Culture since 1945*. Longman: London and New York, 1993. 176-191.
- Petrini, Carlo, McGuaig, William, Waters, Alice. *Slow Food: The Case for Taste*. Columbia University Press: New York, 2003.
- Parasecoli, Fabio. *Food Culture in Italy*. Greenwood Press: Westport, Ct, London, 2004.
- Harper, Douglas, Faccioli, Patrizia. *The Italian Way. Food & Social Life*. The University of Chicago Press: Chicago and London, 2009.
- DeJeanne, Joan. "How Much Is Too Much? The Rule of Celebrity Hairdressers," "Fashion Queens. The Birth of Haute Couture," "Fashion Slaves. Marketing la Mode," "Cinderella's Slipper and the King's Boots. Shoes, Boots-and Mules." In id. *The Essence of Style. How the French Invented High Fashion, Fine Food, Chic Cafés, Sophistication, and Glamour*. Free Press: New York, London, Toronto, Sidney, 2005. 21-103.
- White, Nicola. *Reconstructing Italian Fashion. America and the Development of the Italian Fashion Industry*. Berg: Oxford, New York, 2000.
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- Tardi, Jacques, Verney, Jean-Pierre. *Goddam This War!*
- Hergé (Georges Remi). *The Adventures of Tintin*.
- Goscinny, René. *A Lucky Luke Adventures-Dalton City*.
- Simenon, Georges. *Maigret Sets a Trap*. New York: Harcourt Brace Jovanovich, 1965.
- Sclavi, Tiziano. *The Dylan Dog Case Files*.
- Calvino, Italo. *Marcovaldo: or the Seasons in the City*.
- Prévos, J. M. "Popular Music." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 185-214.
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- McCarren, Felicia. *French Moves: the Cultural Politics of le Hip Hop*. New York: Oxford University Press, 2012.
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- Williamson C., Richard. "Sports." In *Handbook of French Popular Culture*. Ed. By P. L. Horn. Greenwood Press: New York, Westport, Ct, London, 1991. 267-290.
- Foot, John. Calcio. *Winning at all Costs: a Scandalous History of Italian Soccer*. New York: Nation Books, 2007.
- *Made in Italy: Studies in Popular Music*. Ed. By F. Fabbri and G. Plastino. New York, London: Routledge, 2013.