

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste current course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	SILC
Prefix:	<b>ITA</b>	Number:	<b>423</b>
	Title:	<b>Mafia and Film</b>	
		Units:	<b>3</b>

Course description: **Through an analysis of historical, anthropological, literary, political, and cinematic texts, this course explores representations of the Italian organized crime in Italian and American films from the early 20th century to today. We will discover different “Mafias” originating in Italy, but whose reach extends much further, such as the Cosa Nostra in Sicily, the Camorra in Naples, the ‘Ndrangheta in Calabria, and the Sacra Corona Unita in Puglia. We will discuss these organizations in the context of their historical background. Hollywood’s romanticized portrayal has greatly influenced American popular understanding of the Italian mafia. The fiction – stereotypes, myths and legends – surrounding the mafia will be examined through a scrupulous analysis of some of the most important American and Italian films portraying mafia culture. But what is the real mafia like? Italians have used the medium of film to address this very question, raising awareness about the harsh reality of life in the mafia and the ways in which it reaches into every aspect of Italian politics and society. A part of this course will also be a discussion of important protagonists in the fight against the mafia and collaboration between Italian and US law enforcement in their efforts to defeat transatlantic organized crime. Finally, the course will explore how Italian Mafia films subvert international fascination with the mafioso image by disrupting the glamorized myths that are mainly perpetuated by American popular cinema.**

Is this a cross-listed course?	Yes	If yes, please identify course(s):	<b>SLC / FMS 423</b>
			<b>Mafia and Film</b>
Is this a shared course?	No	If so, list all academic units offering this course:	

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics?	Yes
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.	
	_____ (Required)

**Requested designation:** Global Awareness–G **Mandatory Review:** Yes

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

**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).

**Submission deadlines dates are as follow:**  
For Fall 2018 Effective Date: October 1, 2017
For Spring 2019 Effective Date: March 10, 2018

**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 course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Sandra Palaich E-mail Sandra.Palaich@asu.edu Phone 480-727-8772

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

Chair/Director name (Typed): Nina Berman Date: 8.8.2018

Chair/Director (Signature): 

# Italian Organized Crime in Films and History: Approaches to Genre in Italian and American Cinema ITA/SLC/FMS 423

<b>Instructor</b>	<b>Sandra Palaich</b>
<b>Email</b>	<a href="mailto:Sandra.Palaich@asu.edu">Sandra.Palaich@asu.edu</a>
<b>Skype ID</b>	<b>Sandra.Palaich</b>
<b>Meeting Time</b>	Online
<b>Office Hours</b>	Online; please email me for an appointment
<b>Credit Hours</b>	<b>3</b>
<b>Prerequisites</b>	<b>ENG 102 (or ENG 105 or 108) or 45 credit hours earned</b>

## Course Description

Through an analysis of historical, anthropological, literary, political, and cinematic texts, this course explores representations of the Italian Organized Crime in Italian and American films from the early 20th century to today. We will discover different “Mafias” originating in Italy, but whose reach extends much further, such as the *Cosa Nostra* in Sicily, the *Camorra* in Naples, the *Ndrangheta* in Calabria, and the *Sacra Corona Unita* in Puglia. We will discuss these organizations in the context of their historical background. Hollywood’s romanticized portrayal has greatly influenced American popular understanding of the Italian mafia. The fiction – stereotypes, myths and legends – surrounding the mafia will be examined through a scrupulous analysis of some of the most important American and Italian films portraying mafia culture. But what is the real mafia like? Italians have used the medium of film to address this very question, raising awareness about the harsh reality of life in the mafia and the ways in which it reaches into every aspect of Italian politics and society. A part of this course will also be a discussion of important protagonists in the fight against the mafia and collaboration between Italian and US law enforcement in their efforts to defeat transatlantic organized crime. Finally, the course will explore how Italian Mafia films subvert international fascination with the *mafioso* image by disrupting the glamorized myths that are mainly perpetuated by American popular cinema.

## Course Content Note

Because of the material covered in this course, we will be discussing subjects that may be disturbing, even traumatizing, to some students. Some of the films screened in this course contain scenes of graphic violence and/or murder, both in fictitious and in historical contexts. Students who anticipate discomfort while screening these films should familiarize themselves with the plot before class, and skip over some of the more violent segments. Removing yourself for a moment or two is perfectly fine and you may always do so without academic penalty. You will, however, be responsible for any material you miss. If you miss a portion of the film, I encourage you to talk to your classmates and discuss the parts that you missed.

## Statement on Course Content (Caveat Lector)

It is very important that students remember that the purpose of this course is to study another culture. Many aspects of modern Italian life and society may seem familiar to us; however, other aspects are also alien and might even be considered offensive in today’s society. If you find some of the course content offensive, please feel free to discuss it with the instructor in person or by email.

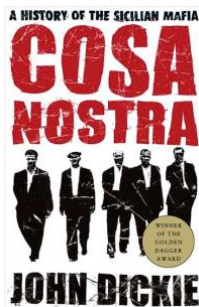
## Learning Outcomes

Upon successful completion of the course, students will be able to identify the historical and geographical origins of the Mafia, and analyze its growth and persistence in films. After reading the textbooks on the histories of organized crime in Italy and the United States, and having viewed the films on each topic area, students will be able to:

- Produce written assignments in a variety of formats that clearly and succinctly demonstrate an understanding of the various Mafias' roles in their respective societies, and show a command of the historical facts in each instance.
- Compare and contrast the reception of Italian and American Mafia by writing short critical analyses of the cinematic representation of organized crime in the works studied.
- Demonstrate an in-depth understanding of the differences between stereotypical portrayals of Mafia figures in Italy and the US by writing comparative/contrastive assignments.
- Analyze the films viewed to their specific sociological and historical contexts from the Risorgimento until the present and trace the societal development of organized crime in each society via a series of written assignments.

## Required Texts

Besides readings on each film, the following books are required:



Dickie, John. *Cosa Nostra: A History of the Sicilian Mafia*. ISBN: 978-1403970428



Renga, Dana, ed. *Mafia Movies: A Reader*. Toronto: University of Toronto Press, 2011

When required, additional readings will be posted in Blackboard.

## Online Materials



- American mafia (ENG): <http://vault.fbi.gov/reading-room-index> - Italian mafia (IT)
- [http://www.interno.gov.it/dip\\_ps/dia/flip/index.html](http://www.interno.gov.it/dip_ps/dia/flip/index.html)
- [http://www.interno.gov.it/dip\\_ps/dia/page/relazioni\\_semestrali.html](http://www.interno.gov.it/dip_ps/dia/page/relazioni_semestrali.html)
- [www.antimafiaduemila.com](http://www.antimafiaduemila.com)
- Giulio Andreotti <https://nyti.ms/2vrN50L>
- Roberto Saviano <http://www.pbs.org/frontlineworld/stories/italy801/interview/saviano.html>

## Course Content and Assignments

Activities used for instruction and assessment of learning include: video lectures, textbook and supplemental readings, film viewings, short essays, group discussions and a term paper.

MLA citation style is required for your assignments. For correct formatting of citations, consult these resources:

<https://owl.english.purdue.edu/owl/resource/747/01/>

<https://style.mla.org/works-cited-a-quick-guide/>

### Short Essays and Discussions:

Each week, students will write a short essay (500-600 words) answering questions related to the course readings and the film(s) for the week. On the same day, they will also engage in discussion board conversations about specific

aspects of the film(s). These assignments will be guided and structured, and will require an in-depth analysis of the films and their historical and sociological contexts. Discussion boards will be completed in two parts. The first post or posts will be the student's own response to the questions posted in the discussion board. Please observe the word count: 200-300 words per each answer. The second post is a response to two (2) students' posts and should be up to 100 words per response. The discussion boards are due by midnight on the dates indicated in the course schedule. You have 24 hours after that to post your responses to classmates, but your initial post **must** be on the date indicated in the course schedule. You are encouraged to post early so your classmates have something to respond to.

- **IMPORTANT:** Your assignments must contain citations from all sources: the two textbooks, examples from the film(s), lectures and assigned academic articles when applicable. Read each question carefully for specific instructions.
- Failure to use and cite the textbooks and assigned articles in your answers will result in a grade penalty. The citations must be argued by educated opinions, reflecting critical thinking on the topic.

**Term paper:**

At the end of the semester, you will submit a term paper (2000-3000 words, double-spaced, font Times New Roman 12 in Word or Pdf format). In this paper you will write a comprehensive analysis of the history of the Mafia as presented in the course readings and examine the significance of its various cinematic representations, focusing on the compare/contrastive analysis of the films studied. You should start working on your paper approximately half-way through the semester, adding to it as you are studying more of the material.

**Late Submission:**

Late submission of any assignments is only permitted with prior approval and in **extraordinary circumstances**. Being late in obtaining the textbooks is NOT an extraordinary circumstance. A request must be made to the relevant Faculty member no later than two days prior to the due date.

**Distribution**

7 short essays and discussions            70% of the grade    Total: 100%  
 1 term paper                                    30% of the grade

**Grading policies and percentages**

Grading will be done on a straight percent scale, not on a curve. All grades are final and non-negotiable (although I am very willing to explain my criteria if you should have questions). Grades will be assigned according to the following scale:

<b>A+: 100-98</b>	<b>A: 93-97</b>	<b>A-: 90-92</b>
<b>B+: 88-89</b>	<b>B: 83-87</b>	<b>B-: 80-82</b>
<b>C+: 78-79</b>	<b>C: 70 – 77%</b>	<b>D: 60-69</b>
<b>E/F: Below 60</b>		

**Short Essay Grading Rubric**

Category	Exceptional	Proficient	Developing	Does not meet expectations
<b>Knowledge of content</b>	Essay shows ample evidence of knowledge and understanding of course content, and ability to make connections to the	Essay shows some evidence of knowledge and understanding of course content, and ability to make broad	Essay shows limited evidence of knowledge and understanding of course content or ability to make	Essay shows little or no evidence of understanding of course content. The ability to make connections to the

	readings using references.	connections to the readings.	connections to the readings.	readings is not at all apparent.
<b>References</b>	All required sources were referenced correctly.	Opportunities for citations were missed and/or some sources were not referenced correctly.	One or more required sources are not referenced at all.	References are absent.
<b>Clarity &amp; accuracy</b>	Writing is clear, concise and flows in a logical and easy-to-follow manner. Writing is free of grammatical, spelling or punctuation errors.	Writing is clear and easy to follow. Mechanical (punctuation, capitalization or spelling) errors may be present, but no grammatical or syntactic errors.	Writing is unclear in some parts, sentences do not flow well, there are many grammatical, punctuation and spelling errors. Student should seek help from the ASU Writing Center.	Writing is substandard. Posts contain multiple errors of sentence structure, grammar, wording, spelling and punctuation. Student must seek help from the ASU Writing Center.

## Discussions Grading Rubric

Category	Exceptional	Proficient	Developing	Does not meet expectations
<b>Quantity &amp; timeliness</b>	Student submitted all required posts on time. Posts meet the length requirements.	One of the posts was submitted late or does not meet the length requirements.	Two of the posts were submitted late or do not meet the length requirements.	Inadequate submission, one or more posts are missing.
<b>Knowledge of content</b>	Posts show ample evidence of knowledge and understanding of course content, and the ability to thoughtfully analyze the film(s).	Posts show some evidence of knowledge and understanding of course content, and some ability to analyze the film(s). Opportunities for in-depth analysis were missed.	Posts show limited evidence of knowledge and understanding of course content and somewhat superficial film analysis.	Posts show little or no evidence of understanding of course content. Proper film analysis is absent.
<b>Generates learning within the community</b>	Posts by learner build upon other participants' comments by questioning or elaborating upon and deepening the responses of others. Posts are courteous and adhere to the etiquette guidelines.	Posts by learner somewhat build upon other participants' comments by mostly summarizing or paraphrasing the responses of others. Posts are courteous and adhere to the etiquette guidelines.	Posts by learner superficially build upon other participants' comments because they mostly reiterate the responses of others, without adding anything substantive to the conversation. Posts are courteous and adhere to the etiquette guidelines.	Posts do not contribute to the learning within the community as they just agree or disagree with what other learners said, with no attempt at making a cogent argument. OR posts are discourteous and do not comply with the etiquette guidelines.



<b>Clarity &amp; accuracy</b>	Writing is clear, concise and flows in a logical and easy-to-follow manner. Writing is free of grammatical, spelling or punctuation errors.	Writing is clear and easy to follow. Mechanical (punctuation, capitalization or spelling) errors may be present, but no grammatical or syntactic errors.	Writing is unclear in some parts, sentences do not flow well, there are many grammatical, punctuation and spelling errors. Student should seek help from the ASU Writing Center.	Writing is substandard. Posts contain multiple errors of sentence structure, grammar, wording, spelling and punctuation. Student must seek help from the ASU Writing Center.
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## Term Paper Grading Rubric

Category	Exceptional	Proficient	Developing	Does not meet expectations
<b>Organization</b>	Paper is organized very well, there is an introduction, main body and conclusion, all in-text citations and references are formatted properly and listed at the end of the paper.	Paper is organized well, there is an introduction, main body and conclusion, but some in-text citations and references may be formatted improperly and/or are not listed at the end of the paper.	There is some evidence of organization, but the in-text citations and/or references are formatted improperly or incomplete.	Little to no evidence of organization OR in-text citations and/or references are absent.
<b>Analysis</b>	Extensive evidence of careful critical thinking about the films and the course learnings. Conclusions are particularly thoughtful and well developed.	Important connections between the films and the course learnings are identified. Student is able to see "the big picture" and make clear conclusions.	Some important connections between the films and the course learnings are identified. Conclusions are present but may be vague or unelaborated.	Important connections between the films and the course learnings are NOT identified. Little or no attempt to draw conclusions or go beyond the surface level.
<b>References</b>	Elaborated and well-used references from all course sources are present in the paper, and clearly support the student's arguments.	Multiple references from course sources are present in the paper, and support the student's arguments, but some sources may be missing or referenced incorrectly.	Limited references from course sources are present, or they are used in a superficial manner and lack elaboration.	The use of references is severely lacking and does not demonstrate that the student has acquired sufficient knowledge from course readings.
<b>Written expression</b>	Well-developed vocabulary and academic style of writing. The paper is free from grammatical, syntactical, punctuation or spelling errors. Tone and style are	Well-developed vocabulary and academic style of writing. There are a very few grammatical, syntactical, punctuation or spelling errors, none major. Tone and style are professional, but may contain an occasional	Some use of professional vocabulary and academic style of writing is present. Paper contains a number of mechanical and syntax errors, but few are major. Paper may contain slang,	Very limited use of professional vocabulary. There are word choice errors, generalizations, slang, overly informal expressions or clichés. Multiple mechanical and

professional and appropriate.

example of slang or clichés.

clichés and generalizations. Tone and style are intermittently academic.

syntax errors, many of them major.

## Course Schedule

ACTIVITIES/ASSIGNMENTS	POINTS	DUE DATE
All assignments are due at <b>11:59pm</b> on dates shown in <b>Course Schedule</b>		
<b>WEEK 1: INTRODUCTION TO THE COURSE AND THE HISTORY OF THE MAFIA</b>		

### Readings:

- Dickie, John. *Cosa nostra: A History of the Sicilian Mafia*, pp. 7-93
  - Prologue, Introduction, Men of Honor, The Genesis of the Mafia 1860-1876, The Mafia Enters the Italian System 1876-1890, Corruption in High places 1890-1904 (through The Sangiorgi Report).
- Dana Renga. Toronto: University of Toronto Press, 2011, pp. 3-31, 234-242
  - The Corleonesi at Home and Abroad, Prototypes of the Mafia: Luchino Visconti's *The Leopard*.
- (Recommended) Tomasi Di Lampedusa, Giuseppe. *The Leopard*. 1958 pp. 15-42; 194-215; 257-273

### Lectures:

- Geography and History of Italy
- What Is Mafia?
- *Il gattopardo*

Film: *Il Gattopardo* (1963)

Short Essay & Discussion 1: History of the Mafia and *Il gattopardo*

100

## WEEK 2: THE RISE OF THE MAFIA IN THE UNITED STATES

### Readings

- Dickie, pp. 161-216
  - The Mafia Establishes Itself in America 1900-1941, War and Rebirth 1943-1950.
- Renga, pp. 51-58, 68-75
  - Wallace McCutchen's *The Black Hand: A different Version of a Biograph Kidnapping*, Ethnicity and the Classical Gangster Film: Mervyn LeRoy's *Little Caesar* and Howard Hawks' *Scarface*.

### Lectures:

- Early Mafia in the US
- The Black Hand & Classical Gangster Films

### Films:

- *The Black Hand* (1906)



- Scarface (1932)
- (Recommended) PBS documentary on early Italian immigration and the Black Hand

Short Essay & Discussion 2: The Black Hand & Classical Gangster Films 100

### WEEK 3: MAFIA IN AMERICAN FILMS

Readings:

- Dickie; pp. 217-240.
  - God, Concrete, Heroin and Cosa Nostra 1950-1963.
- Renga; pp. 76-83, 94-101, 141-148
  - Michael Corleone's Tie: Francis Ford Coppola's *The Godfather*; Martin Scorsese's *GoodFellas*: Hybrid Storytelling between Realism and Formalism.

Lecture: Mafia in American Films

Films:

- Godfather I (1972)
- Goodfellas (1990)

Short Essay & Discussion 3: Mafia in American Films 100

### WEEK 4: THE FASCIST VENTENNIO AND POST FASCIST REVIVAL OF THE MAFIA

Readings:

- Dickie; pp. 131-160
  - Socialism, Fascism, Mafia 1893-1943
- Renga; pp. 211-218, 270-278
  - The Visible, Unexposed: Francesco Rosi's *Salvatore Giuliano*; Deconstructing the Enigma: Logical Investigations in Francesco Rosi's *Lucky Luciano*.

Lecture: Fascism and World War II

Films:

- Salvatore Giuliano (1963)
- Lucky Luciano (1973)

Short Essay & Discussion 4: Giuliano and Luciano 100

### WEEK 5: THE FIRST MAFIA WAR AND THE EMERGENCE OF THE ANTI-MAFIA

Readings:

- Dickie; pp. 241- 258
  - The 'First' Mafia War and its Consequences 1962-1969.
- Renga; pp. 371-376
  - Marco Turco's *Excellent Cadavers*: An Italian Tragedy.
- Giulio Andreotti: <https://nyti.ms/2vrN50L>

Lecture: Anti-Mafia

Films:

- Excellent Cadavers (2005)

- Mafia Kills Only in the Summer (2011)
- (Recommended) Al Jazeera documentary about a present-day magistrate continuing the fight of Falcone and Borsellino.

Short Essay & Discussion 5: The Anti-Mafia

100

### WEEK 6: WOMEN IN THE MAFIA

Readings:

- Renga; pp. 32–48
  - Gender and Violence: Four Themes in the Everyday World of Mafia Wives

Lectures:

- Women in the Mafia

Films:

- The Sicilian Girl (2008)

Short Essay & Discussion 6: The Sicilian Girl

100

### WEEK 7: CONTEMPORARY MAFIA AND THE INVISIBLE MAFIA IN ITALY

Readings:

- Dickie; pp. 293-338
  - Terra Infidelium 1983-1992, Bombs and Submersion 1992-2003.
- Renga, 377-385
  - Dispatches from Hell: Matteo Garrone's *Gomorra*.
- Interview with Roberto Saviano, author of *Gomorra*. <http://www.pbs.org/frontlineworld/stories/italy801/interview/saviano.html>

Recommended reading:

- Saviano, Roberto: *Gomorra*

Lectures:

- Contemporary mafia

Films:

- Gomorra (2008)
- (Recommended) BBC documentary on the Camorra.
- (Recommended) John Dickie's documentary on the 'Ndrangheta.

Short Essay & Discussion 7: Contemporary mafia

100

**TERM PAPER**

300

## Communicating with the Instructor

This course uses a discussion board called "Hallway Conversations" for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature to your instructor or assigned TA. You can expect a response within 48 hours.

## Online Course

This is an online course. There are no face-to-face meetings. You can log into your course via MyASU or <https://my.asu.edu>.

## Email and Internet

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

*All instructor correspondence will be sent to your ASU email account.*

## Course Time Commitment

This three-credit course requires approximately 135 hours of work. Due to the condensed schedule of the course, expect to spend around 18 hours each week preparing for and actively participating in this course.

## Late or Missed Assignments

Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and the assignment will not be submitted on time. Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

## Submitting Assignments

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Blackboard. Do not submit an assignment via email.

## Drop and Add Dates/Withdrawals

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

## Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

## Student Conduct and Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>. Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#).

Appropriate online behavior (also known as *netiquette*) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts may be deleted by the instructor.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

## Expected Classroom Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

## Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services is available if you wish to discuss any concerns confidentially and privately: <https://eoss.asu.edu/counseling>.

## Prohibition of Commercial Note Taking Services

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

## Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

## Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

## Accommodating Students with Disabilities

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#)

Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request an accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing DRC@asu.edu. To speak with a specific office, please use the following information:

### ASU Online and Downtown Phoenix Campus

University Center Building, Suite 160  
602-496-4321 (Voice)

### Polytechnic Campus

480-727-1165 (Voice)

### West Campus

University Center Building (UCB), Room 130  
602-543-8145 (Voice)

### Tempe Campus

480-965-1234 (Voice)

## Computer Requirements

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Internet Explorer](#), [Mozilla Firefox](#), or [Safari](#)). [Chrome](#) is the recommended browser for Blackboard.
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Microphone (optional) and speaker

## Technical Support

This course uses Blackboard to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Blackboard home page at <https://myasucourses.asu.edu>

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>.

To contact the help desk call toll-free at 1-855-278-5080.

## Student Success

This is an online course. To be successful:

- read the syllabus carefully
- check the course daily
- read all announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- **create a study and/or assignment schedule to stay on track**

## 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.

Reviewed 4/2014

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"/>	<b>1.</b> 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 Textbook TOCs
		<b>2.</b> The course must match at least one of the following descriptions: (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 be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	Syllabus, Textbook TOCs
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus, Textbook TOCs
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	Syllabus, Textbook TOCs



Course Prefix	Number	Title	Designation
ITA	423	Mafia and Film	Global Awareness (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)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: Studies are composed of subject matter that addresses or leads to an understanding of the contemporary world outside of the US.	The course examines different “Mafias” originating in Italy, but whose reach extends much further - including the US - such as the Cosa Nostra in Sicily, the Camorra in Naples, the ‘Ndrangheta in Calabria, and the Sacra Corona Unita in Puglia. The course discusses these organizations in the context of their geographical and historical background, their transformation over the past 160 years and their current form in Italy and the US. The course places these criminal organizations in their proper historical, sociological and political context, which is crucial for a comprehensive understanding of present-day realities of life in Italy.	As shown in the course schedule, each week the course examines a particular historical and sociological background in the context of organized criminality in Italy. Weekly lectures in the course examine the following topics: Geography and history of Italy; What is Mafia; Mafia in the US; Mafia in American Films; Fascism and World War II in Italy; Anti-Mafia; Women in the Mafia; Contemporary Italian Mafia. The required textbook for the course, Dr. John Dickie's Cosa Nostra: A History of the Sicilian Mafia, introduces students to the genesis of the Sicilian mafia, its organization and structure, the main areas of economic activities over the course of its existence, its past and current connections to the institutions of the Italian state and its influence in the United States and beyond. This is shown in the attached textbook TOC.
2a: The course is an in-depth examination of a culture-specific region, country or culture group.	The course examines particular geographical, historical and anthropological conditions which enabled the creation of a criminal organization whose reach was unforeseen and became global. Cosa Nostra - the Sicilian mafia - was initially a local criminal organization limited to a particular local economy, but has since	As shown in the course schedule and the weekly lectures, the course examines various Italian criminal organizations, focusing on southern Italian regions of Sicily, Campania and Calabria. In addition, as shown in John Dickie's textbook TOC, the course offers an in-depth analysis of the influence of various Italian criminal organization on the Italian society, state, economy and culture.

	<p>morphed into an international conglomerate.</p>	
<p>2c: The course is a comparative cultural study in which most of the material is devoted to the area outside of the US.</p>	<p>This course explores the representations of Italian organized criminality in Italian and American films through an analysis of historical, anthropological, literary, political and cinematic texts. The fiction – stereotypes, myths and legends – surrounding the mafia are examined through a scrupulous analysis of some of the most important American and Italian films portraying mafia culture. Four films analyzed in the course are American (one of them is only 11 minutes long), while seven films are Italian.</p>	<p>The second course textbook, Dana Renga's Mafia Movies: A Reader, examines representations of the Mafia in American and Italian films, and provides an analysis of some iconic American mafia films which have captured the imagination of generations of viewers, by contrasting them to Italian films on the same subject which tend to offer a much more somber, realistic and unfavorable depiction of these criminal organizations. The TOC contains essays on 10 of the 11 films analyzed in the course. Through this analysis and course lectures in weeks 2-7, the course endeavors to deconstruct some of the myths surrounding the Mafia and provides a realistic view of its nature, scope and true character. Weeks 2 and 3 deal specifically with the presence of the Mafia in the US society and films.</p>
<p>2d: The course is a study of a cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue.</p>	<p>The course traces the origins of the mafia in the Italian regions of Sicily, Campania and Calabria in the mid-1800s, and its incursion into the United States in the 1870s. Furthermore, the course explores the many ways in which organized criminality in Italy has infiltrated legitimate sectors of the economy and the institutions of the Italian state, including the judiciary. This is then contrasted to the ways in which the Italian Mafia's influence is manifested in the United States.</p>	<p>Weeks 5, 6 and 7 deal with contemporary mafia and its role in the Italian society through readings and lectures on the topic of the anti-mafia, women in the mafia and the invisible mafia. The films discussed and analyzed in this time period deal with contemporary societal issues and present how organized criminality infiltrated multiple areas of society. Students are required to write papers in which they are asked to reflect on this issue in the United States as well.</p>

FASCINATING READING." —NEW YORK POST (FOUR-STAR REVIEW)

**A HISTORY OF THE SICILIAN MAFIA**

**GOSSA  
NOSTRA**



WINNER  
OF THE  
GOLDEN  
DAGGER  
AWARD

**JOHN DICKIE**

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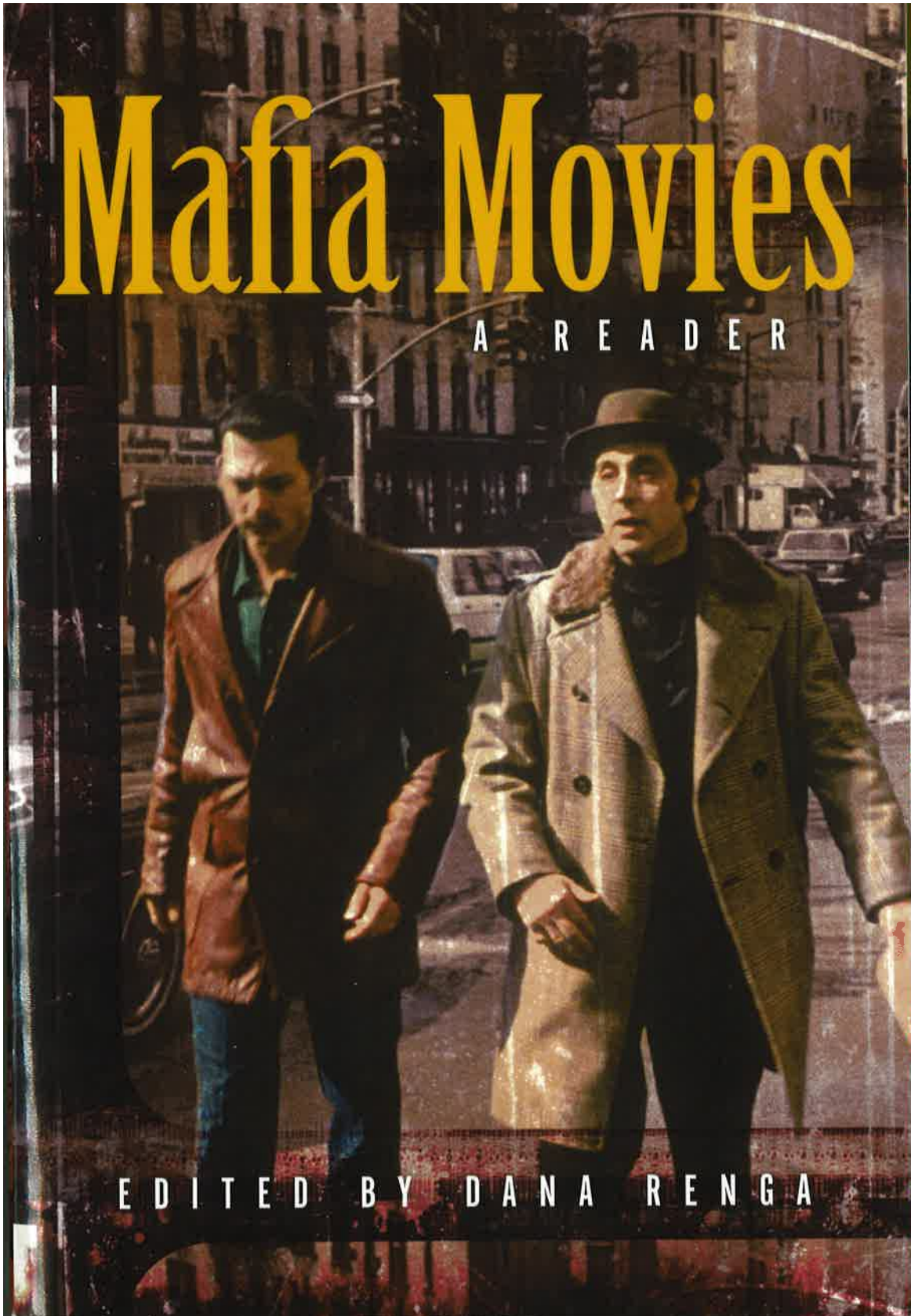
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# Mafia Movies

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EDITED BY DANA RENG A



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### **ITA/SLC 494 Mafia and Film Course Catalog Description:**

This course explores representations of the Italian organized crime in Italian and American films from the early 20th century to today, through an analysis of historical, anthropological, literary, political, and cinematic texts.

#### **Long description:**

Through an analysis of historical, anthropological, literary, political, and cinematic texts, this course explores representations of the Italian Organized Crime in Italian and American films from the early 20th century to today. We will discover different “Mafias” originating in Italy, but whose reach extends much further, such as the *Cosa Nostra* in Sicily, the *Camorra* in Naples, the *Ndrangheta* in Calabria, and the *Sacra Corona Unita* in Puglia. We will discuss these organizations in the context of their historical background. Hollywood’s romanticized portrayal has greatly influenced American popular understanding of the Italian mafia. The fiction – stereotypes, myths and legends – surrounding the mafia will be examined through a scrupulous analysis of some of the most important American and Italian films portraying mafia culture. But what is the real mafia like? Italians have used the medium of film to address this very question, raising awareness about the harsh reality of life in the mafia and the ways in which it reaches into every aspect of Italian politics and society. A part of this course will also be a discussion of important protagonists in the fight against the mafia and collaboration between Italian and US law enforcement in their efforts to defeat transatlantic organized crime. Finally, the course will explore how Italian Mafia films subvert international fascination with the *mafioso* image by disrupting the glamorized myths that are mainly perpetuated by American popular cinema.

#### **1023 characters:**

Through an analysis of historical, anthropological, literary, political and cinematic texts, this course explores representations of the Italian Organized Crime in Italian and American films from the early 20th century to today. We will discover different “Mafias” originating in Italy, but whose reach extends much further, such as the *Cosa Nostra* in Sicily, the *Camorra* in Naples, and the *Ndrangheta* in Calabria. The fiction, stereotypes, myths and legends surrounding the mafia will be examined through a scrupulous analysis of some of the most important American and Italian films portraying mafia culture. Italians have used the medium of film to address the issue of the mafia, raising awareness about the harsh reality of life with the mafia and the ways in which it reaches into every aspect of Italian politics and society. The course will explore how Italian mafia films subvert international fascination with the *mafioso* by disrupting the glamorized myths that are mainly perpetuated by American popular cinema.