

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:	ITA	Number:	423
Title:	Mafia and Film		Units:
			3

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):	SLC / FMS 423
			Mafia and Film

Is this a shared course?	No	If so, list all academic units offering this course:
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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
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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.	Chair/Director Initials
	_____ (Required)

Requested designation: Humanities, Arts and Design–HU **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.

Submission deadlines dates are as follow:

For Fall 2019 Effective Date: October 5, 2018

For Spring 2020 Effective Date: March 8, 2019

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): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and textbook TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and textbook TOC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus and textbook TOC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
ITA	423	Mafia and Film	HU

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 checksheet)	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. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	The course examines not only the particular geographical, historical and anthropological conditions which enabled the creation of the mafia, but also the particular belief systems and ethics which perpetuated the conditions necessary for the survival and the flourishing of the mafia over the past century and a half. In order for the mafia to accomplish its worldwide expansion, a certain value system was essential, held both by the criminals, but also by the exponents of the state and the wider population. This course examines the development and the various manifestations of these belief systems in different areas of the Italian society, with parallels to the American society.	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. These regions have traditionally had a particular set of values examined by the textbook and the course lectures. In addition, as shown in John Dickie's textbook TOC, the course offers an in-depth analysis of the interaction between various Italian criminal organizations and the Italian society, state, economy and culture. Those interactions are based on a belief system explored by the textbook and the course lectures.
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	A particular focus of the course is film analysis: the examination of cinematic representations of organized crime in Italy and the United States. Visual texts are analyzed and examined in light of their historical and sociological context, but also their aesthetic value and cinematic techniques used. The course examines the aesthetic practices employed in cinematic representations of organized crime and their development from early 1900s to today. Each film employs a set of particular aesthetic practices and cinematic techniques, which differ significantly from each other, depending on the culture which produced the film and the time period in which it was created. These aesthetic practices and visual and cinematic techniques are compared	As shown in the course schedule, each week students watch one or two films and analyze them in short essays and group discussions. A total of eleven films are watched in the course, with four optional films available for further learning. The second course textbook, Dana Renga's Mafia Movies: A Reader, examines representations of the Mafia in American and Italian films, and provides a cinematic analysis of American mafia films which have captured the imagination of generations of viewers, and contrasts them to Italian films on the same subject, which tend to offer a much more somber, realistic and aesthetically less pleasing depictions of the criminal organization. As shown in the TOC, the textbook contains essays on 10 of the 11 films analyzed in the course.

	<p>and contrasted through textbook readings, course lectures and student assignments.</p>	
<p>. 4c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>With film analysis as its primary focus, the course examines the aesthetic values and practices employed in cinematic depictions of criminal organizations in American and Italian films studied. It emphasizes the aesthetic experience of the viewers, with particular emphasis on the comparative analysis of films produced in the two cultures in terms of cinematic techniques used and starkly different aesthetic experiences they provide.</p>	<p>Films are analyzed from the point of view of history and social context, but also in light of their cinematic achievements, aesthetic values and practices used. Student group discussions are in fact conversations about precisely these aspects of the films studied. Students are asked to address the creative process and artistic aspects of the films such as editing techniques, photography, lighting, sets, costumes, camera work, etc. The term paper also requires an in-depth comparative analysis of the films studied in terms of their historical and sociological context, but also in terms of their artistic achievements, with particular emphasis on the comparison of different approaches and aesthetic practices of the two cultures.</p>

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

Instructor	Sandra Palaich
Email	Sandra.Palaich@asu.edu
Skype ID	Sandra.Palaich
Meeting Time	Online
Office Hours	Online; please email me for an appointment
Credit Hours	3
Prerequisites	ENG 102 (or ENG 105 or 108) or 45 credit hours earned

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.

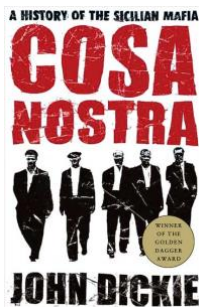
Learning Outcomes

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/page/relazioni_semestrali.html
- 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:

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

Short Essay Grading Rubric

Category	Exceptional	Proficient	Developing	Does not meet expectations
Knowledge of content	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.
References	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.
Clarity & accuracy	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
Quantity & timeliness	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.
Knowledge of content	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.
Generates learning within the community	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.

Clarity & accuracy	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
Organization	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.
Analysis	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.
References	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.
Written expression	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 11:59pm on dates shown in Course Schedule		
WEEK 1: INTRODUCTION TO THE COURSE AND THE HISTORY OF THE MAFIA		

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**

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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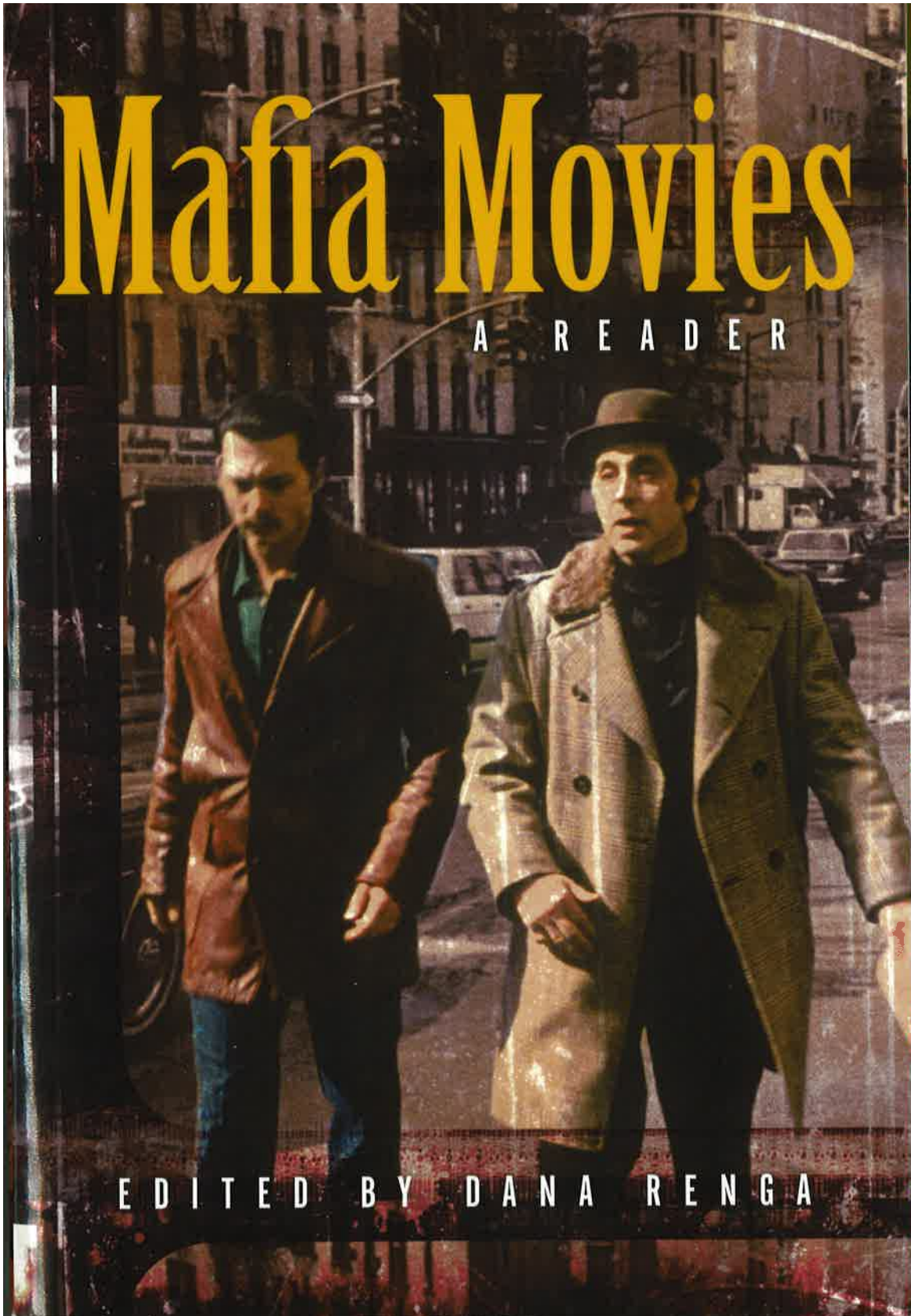
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Mafia Movies

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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.