

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: **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.**

Is this a cross-listed course? Yes If yes, please identify course(s): SLC, FMS

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. RB (Required) Chair/Director Initials

Requested designation: Literacy and Critical Inquiry-L **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 4807278772

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 1.9.19

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

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

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>
		Course syllabus
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: left; margin-left: 20px;">C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		Course syllabus, grading rubrics, essay and discussion topics
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: left; margin-left: 20px;">C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>
		Course syllabus, grading rubrics, midterm and final term paper topics
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: left; margin-left: 20px;">C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	Course syllabus
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div data-bbox="212 695 1382 905" style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"><p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p></div> C-4			

Course Prefix	Number	Title	General Studies Designation
ITA/SLC/FMS	423	Mafia and Film	G, 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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	All assessments in this course are writing assignments in three formats: short essays, discussions and midterm and final papers.	All assignments in this course are written and require a careful analysis of the course readings and cinematic texts. In the course syllabus, under Course Content and Assignments, it is stated that students will submit weekly short essays and weekly discussions. In addition to that, there is a midterm paper and a final paper in the course. 100% of the course grade is dedicated to these assignments.
2	All assignments require a careful gathering of the evidence and analysis of the course readings and the interpretation of cinematic texts.	In this course the writing assignments require students to read all course readings, which include two textbooks, articles and interviews, view course lectures and films, and then interpret the information gathered, synthesize it and use it to support the arguments made in the essays and papers. Each essay is structured around a particular topic, and does not involve personal opinions or reflections. Please see the attached document listing all writing assignment topics. In addition, please see the grading rubrics in the syllabus which clearly outline the requirements for essays and discussions: students' work must show ample evidence of knowledge and understanding of course content and the ability to make connections to the readings using references. Discussions must demonstrate ample evidence of knowledge and understanding of course content and the ability to thoughtfully analyze the films in their proper context. This evidence is gathered in the course readings and demonstrated through proper use of citations which are mandatory in each assignment.
3	Midterm and final term paper are substantial in depth, quality and quantity. They require in-depth analysis, as reflected in the grading rubric.	The grading rubric for midterm and final term paper indicated in the syllabus explains that these two papers must contain a well-reasoned and properly substantiated analysis and synthesis of the course materials learned so far in the class. The papers must contain extensive evidence of critical thinking about the course readings and their connections to the films. Conclusions must be well thought-out and developed. References must support the arguments made in the papers and demonstrate a thorough knowledge of facts presented in the readings and the ability to analyze and interpret them in light of the cinematic texts studied. A requirement in these assignments is also a well-developed vocabulary and academic style of writing. This aspect of the papers is another way students must

		demonstrate that they have acquired not just the information, but also the professional vocabulary from the course readings.
4	All assignments are quickly graded and returned to the students with substantial feedback.	The course syllabus obligates the instructor to grade all assignments very quickly, within 72 hours, so that students can get detailed feedback well ahead of submitting the next assignment. The feedback is left for each category of the rubric, with particular emphasis on the content of the essays and papers. In addition to detailed individualized written feedback with suggestions for improvement, a sample student essay from a previous semester is also attached to the feedback, so that the student can see an example of a well-written, well-reasoned and well-supported piece of writing on the topic. A course announcement with screencapture will direct the students to the location of feedback and remind them that it is imperative that they read it regularly.

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.

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.

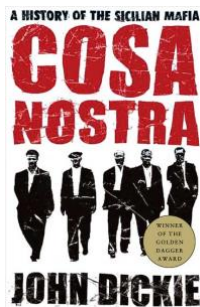
Learning Outcomes

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, a midterm 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, you 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.

Midterm paper:

In week four – instead of the regularly scheduled assignments - you will submit a midterm paper (1000-1200 words, double-spaced, font Times New Roman 12 in Word or Pdf format). In this paper you will outline the genesis and early history of Cosa Nostra in Sicily and the US, and analyze its representations in all the films we have watched so far in the semester. Please refer to the assignment in Canvas for more detailed information.

Term paper:

At the end of the semester, you will submit a term paper (2000-2500 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. Please refer to the assignment in Canvas for more detailed information.

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 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

6 short essays and discussions	70% of the grade	Total: 100%
1 midterm paper	10% of the grade	
1 term paper	20% 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 readings using references.	Essay shows some evidence of knowledge and understanding of course content, and ability to make broad connections to the readings.	Essay shows limited evidence of knowledge and understanding of course content or ability to make connections to the readings.	Essay shows little or no evidence of understanding of course content. The ability to make connections to the 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.

C2

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	Posts by learner build upon other participants'	Posts by learner somewhat build upon other participants'	Posts by learner superficially build upon other	Posts do not contribute to the learning within the

C2

within the community

Clarity & accuracy

<p>comments by questioning or elaborating upon and deepening the responses of others. Posts are courteous and adhere to the etiquette guidelines.</p>	<p>comments by mostly summarizing or paraphrasing the responses of others. Posts are courteous and adhere to the etiquette guidelines.</p>	<p>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.</p>	<p>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.</p>
<p>Writing is clear, concise and flows in a logical and easy-to-follow manner. Writing is free of grammatical, spelling or punctuation errors.</p>	<p>Writing is clear and easy to follow. Mechanical (punctuation, capitalization or spelling) errors may be present, but no grammatical or syntactic errors.</p>	<p>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.</p>	<p>Writing is substandard. Posts contain multiple errors of sentence structure, grammar, wording, spelling and punctuation. Student must seek help from the ASU Writing Center.</p>

Midterm and Term Paper Grading Rubric

C3

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 professional and appropriate.

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 example of slang or clichés.

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, clichés and generalizations. Tone and style are intermittently academic.

Very limited use of professional vocabulary. There are word choice errors, generalizations, slang, overly informal expressions or clichés. Multiple mechanical and syntax errors, many of them major.

Submitting Assignments

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email. Assignment due dates follow Arizona Standard time. Note: Arizona does not observe daylight savings time.

Grading Procedure

Grades reflect your performance on assignments and adherence to deadlines. Grades on assignments will be available within 72 hours of the due date in the Gradebook. The instructor will provide detailed feedback on your assignments. Be sure to read it carefully before submitting your next assignment.

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](#).

Course Schedule

ACTIVITIES/ASSIGNMENTS	DUE DATES 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: <ul style="list-style-type: none"> • Dickie, John. <i>Cosa nostra: A History of the Sicilian Mafia</i>, pp. 7-93 <ul style="list-style-type: none"> ○ 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 <ul style="list-style-type: none"> ○ The Corleonesi at Home and Abroad, Prototypes of the Mafia: Luchino Visconti's <i>The Leopard</i>. • (Recommended) Tomasi Di Lampedusa, Giuseppe. <i>The Leopard</i>. 1958 pp. 15-42; 194-215; 257-273 	

C4

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*

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

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

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)

Midterm Paper: Genesis and Early History of Cosa Nostra in Film

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

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

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

TERM PAPER

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.

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 Canvas.
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Microphone (optional) and speaker

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas 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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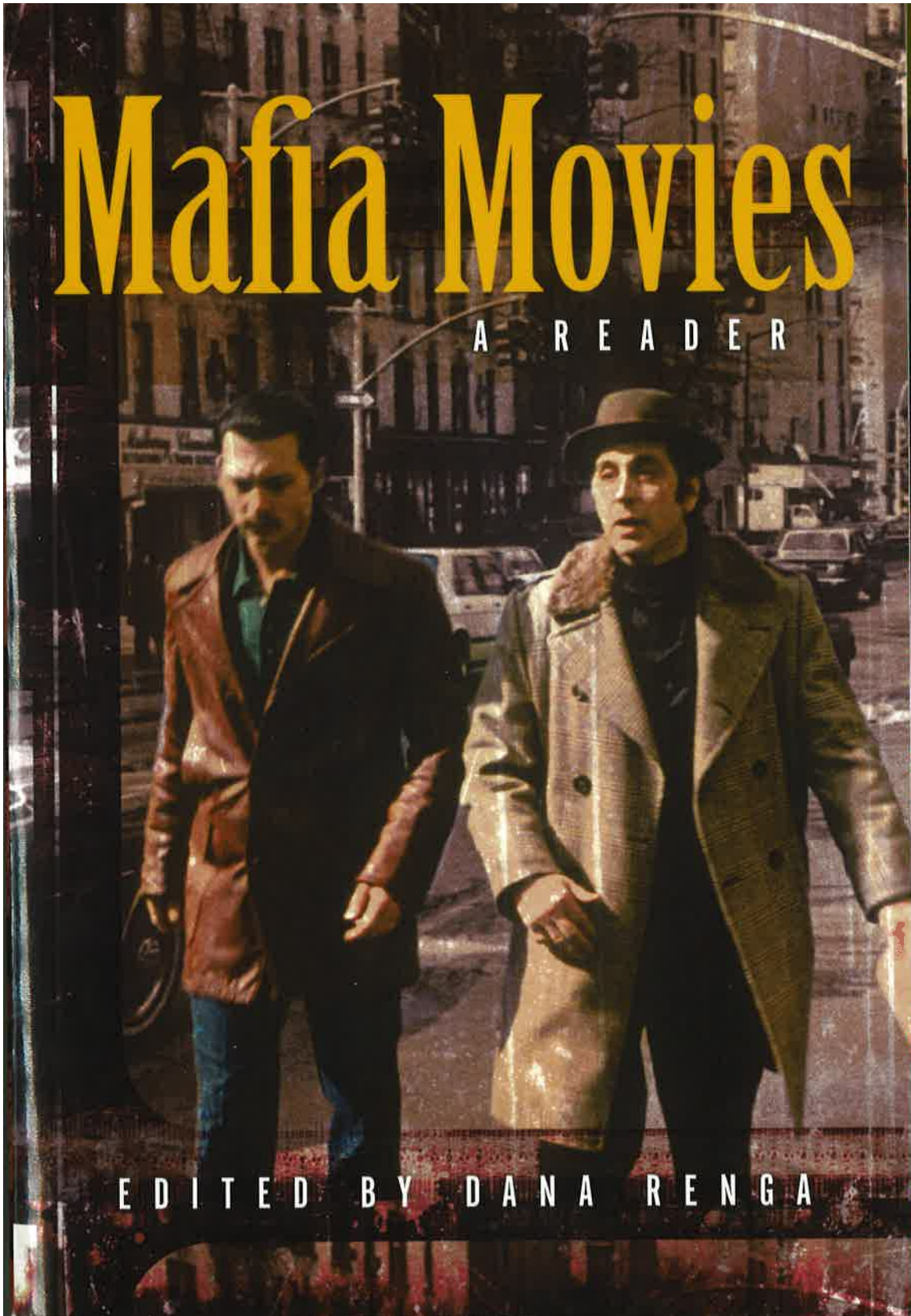
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Mafia Movies

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EDITED BY DANA RENG A



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ITA/SLC/FMS 423 assignment topics

Essay topics

Essay 1:

Write a 500-600-word essay explaining the genesis of the Sicilian Mafia and the historical context of Visconti's film *Il gattopardo* (*The Leopard*). When and where does the action of the film take place? Why is this time period significant for the proper understanding of the genesis of the Mafia in Italy?

Note: Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from both course textbooks**. Please read the grading rubric carefully for guidelines before submitting your answer.

Essay 2:

Write a 500-600-word essay explaining the historical context of the films *The Black Hand* by Wallace McCutcheon and *Scarface* by Howard Hawks. What are the filmmakers trying to say about the ethnicity and culture of the main characters in the two films?

Note: Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from both course textbooks**. Please read the grading rubric carefully for guidelines before submitting your answer.

Essay 3:

Write a 500-600-word essay explaining the historical context of the plot of the films *The Godfather I* and *GoodFellas*. In terms of the stories told by these two films, how are they related? Lastly, compare the character arcs of the two main protagonists in both films.

Note: Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from both course textbooks**. Please read the grading rubric carefully for guidelines before submitting your answer.

Essay 4:

Write a 500-600-word essay identifying the people, places and events that are the focus of the films *Excellent Cadavers* and *The Mafia Only Kills in Summer*. What are the films' approaches to these issues?

Note: Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from both course textbooks and the Andreotti article**. Please read the grading rubric carefully for guidelines before submitting your answer.

Essay 5:

Write a 500-600-word essay explaining the historical and sociological context of the film *La siciliana ribelle* (*The Sicilian Girl*). What happens in the film and what is the central theme and message of the film?

Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from the course textbook**. Please read the grading rubric carefully for guidelines before submitting your answer.

Essay 6:

In the last chapter of Dr. Dickie's textbook (Bombs and Submersion, page 311) there is an extensive account of the collusion between the Mafia and the Italian state. **Write** a 500-600-word essay, choosing one story from the chapter and describing a similar situation in the film *Gomorra*. Also explain the main theme and message of the film.

Your answer should demonstrate that you have read all the required course readings for the week and that you are able to make connections between the readings and the films. Your answer **must contain citations from both course textbooks and the Saviano article**. Please read the grading rubric carefully for guidelines before submitting your answer.

Discussion topics:

Discussion 1:

1. In 200-300 words, explain the central theme of the film *Il gattopardo* (*The Leopard*) by Visconti, and the particular roles and significance of the main characters in the film.
2. In 200-300 words, comment on a particular aspect of cinematography (exterior and interior sets, photography, costumes, or acting) which contributes in a particular way to the story the filmmakers are trying to tell.

Citations from the film with a time stamp are highly desirable in your answers.

After posting your responses, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Discussion 2:

In 200-300 words, explain how various cinematic techniques, such as editing, lighting and photography, in the film *Scarface* by Howard Hawks advance the story the film is trying to tell. Refer to specific examples from the film.

After posting your response, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Discussion 3:

1. In 200-300 words, explain why the film *The Godfather I* captured the imagination of the American and world public to such an extent? Select an iconic scene from the film and explain its importance.
2. In 200-300 words, explain how *GoodFellas* differs from *The Godfather I* in terms of cinematography. Also address the camera work and editing in *GoodFellas* and explain how they advance the story that the film is trying to tell. Refer to specific examples from the films.

After posting your responses, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Discussion 4:

In 200-300 words, explain what comment the filmmaker is trying to make about the collective culture of the characters in *The Mafia Only Kills in Summer*. Comment on any character arc in the film that illustrates this point. Refer to specific examples from the film. Time stamps are desirable.

After posting your response, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Discussion 5:

In 200-300 words, thinking about all the films we have watched so far, compare and contrast the portrayal of prominent female characters in at least three films. Refer to specific examples from the films.

After posting your response, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Discussion 6:

The film *Gomorra* is jarring and unsettling, to say the least. In 200-300 words comment on a specifically framed shot or scene which advances the story the film is trying to tell. How do sets and photography contribute to the story? Refer to specific examples from the film. Time stamps are highly desirable.

After posting your response, read through the responses of your discussion group members and comment on **two (2)** of their posts with up to 100 words per response. Please read the grading rubric carefully for guidelines before posting in the discussion board.

Midterm Paper Topic

Write a 1000-1200 word-essay outlining the genesis of Cosa Nostra in Sicily and the US, and its representations in the all the films we have watched so far.

Title your midterm paper "The Genesis and Early History of Cosa Nostra in Film".

Include the following in your paper:

- **Outline** the genesis and early history of the mafia. Do not copy text from your previous essays, as this is a synthesis of what you have learned so far and not a repetition.
- **Examine** how the films we have watched so far depict the main events in the early history of the mafia.
- **Analyze** the differences in the representation of Cosa Nostra and its history in the Italian and American films: pay particular attention to Francesco Rosi's approach and contrast it with that of the American filmmakers.

Cite all sources used to support your analysis. Your essay should demonstrate that you have read all the required course readings and that you are able to make connections between the readings and the films. Your essay must contain citations from both course textbooks and film references. Please refer to citation guidelines for proper use and formatting of your citations.

Final Term Paper Topic

Write a 2,000- to 2,500-word comprehensive overview of the history of the Mafia and a comparative analysis of the representations of the Mafia in Italian and American cinema.

Title your term paper: Cinematic Representations of Italian Organized Crime through History in Italian and American Films

Include the following in your analysis:

- Outline the history of the Mafia from its inception to the 21st century, as presented in the course readings
- Examine how each of the films studied presents a particular period or event in the history of the Mafia
- Compare and contrast Italian and American films studied in this course

Format your analysis: double-spaced, Times New Roman, 12 font

Cite all sources used to support your analysis. Note: citations are required for your analysis.