“gli abruzzesi sono rimasti stretti in una comunità di destino assai singolare, caratterizzata da una tenace fedeltà alle loro forme economiche e sociali anche oltre ogni pratica utilità, il che sarebbe inesplicabile se non si tenesse conto che il fattore costante della loro esistenza è appunto il più primitivo e stabile degli elementi: la natura”
(Ignazio Silone, Abruzzo e Molise, 1948)

**The Slow Food Manifesto**

Our century, which began and has developed under the insignia of industrial civilization, first invented the machine and then took it as its life model.

We are enslaved by speed and have all succumbed to the same insidious virus: Fast Life, which disrupts our habits, pervades the privacy of our homes and forces us to eat Fast Foods.

To be worthy of the name, *Homo Sapiens* should rid himself of speed before it reduces him to a species in danger of extinction.

A firm defense of quiet material pleasure is the only way to oppose the universal folly of *Fast Life*.

May suitable doses of guaranteed sensual pleasure and slow, long-lasting enjoyment preserve us from the contagion of the multitude who mistake frenzy for efficiency.

Our defense should begin at the table with *Slow Food*.
Let us rediscover the flavors and savors of regional cooking and banish the degrading effects of *Fast Food*.

In the name of productivity, *Fast Life* has changed our way of being and threatens our environment and our landscapes. So *Slow Food* is now the only truly progressive answer.

That is what real culture is all about: developing taste rather than demeaning it. And what better way to set about this than an international exchange of experiences, knowledge, projects?

*Slow Food* guarantees a better future.

*Slow Food* is an idea that needs plenty of qualified supporters who can help turn this (slow) motion into an international movement, with the little snail as its symbol.
Endorsed by delegates from 15 countries in 1989, this manifesto remains the cornerstone of the Slow Food movement, and provides a philosophical and ethical argument in favor of slowing down. Born in the city of Bra, Piemonte in northern Italy, Slow Food helps us to articulate an important philosophy of existence opposed to fast food and fast life. The critical philosophical underpinning of the movement is expressed in three major forms of action: the defense of biodiversity, “taste education,” and linking producers and co-producers. It is thus environmental, educational, and social. Our course will incorporate all three of these elements as we study Italian cinema through the lens of “slowness.”

Cinema offers a privileged view of Italian culture, since by way of image and narrative, we can be transported into dramatically different linguistic, geographic, political, and cultural spaces. This course will take cinema as a springboard to consider questions of Italian identity, culture, and politics, thinking in particular about questions of space, place, and the environment.

Since the course takes place in Italy, it will be structured as an interactive investigation of the spaces around us. We live in a park, and in a beautiful setting: the Monastero Santa Chiara is run by the Italian park service, and the Parco Sirente Velino is part of an Italian national park system. Our course, then, will be structured as a dialogue between cinematic texts, academic readings, and our first-hand observation of Italy.

**Readings from:**
- *Italian Environmental Literature*
- *Nature and History in Modern Italy*
- *Southern Thought and Other Essays on the Mediterranean*
- *Uncommon Ground: Toward Reinventing Nature*
- Other select texts

**Films:**
- Giovanna Taviani, *Fughe e approdi (Return to the Aeolian Islands, 2010)*
- Ivana Corsale, *Campania in-felix (Unhappy Country, 2010)*
- Emanuele Crialese, *Terraferma* (2011)
- Final film to be decided

**Class Plan:**

**PART ONE: What is Cinema? What is Cinematic Time? What is Italian Cinema? Why Go Slow?**

**Themes:** north vs. south, slowness vs. speed, different temporalities; relationship of Sicily to Italy; the crossing vs. the Atlantic crossing

**Film:** Alberto Lattuada, *Mafioso*

**Readings:**
- Definitions of Film Vocabulary
- Franco Cassano, “Going Slow”
**Part Two: What is Nature? What is Wilderness? What is Italian Nature?**

**Themes:** slow cinema, Mediterranean, relationship of cinema to history and cinematic history  
**Film:** Giovanna Taviani, *Fughe e Approdi (Return to the Aeolian Islands)*  
**Readings:**  
- Patrick Barron, “Introduction,” Italian Environmental Literature  

**Part Three: “La munnezza è oro”: Naples, Trash, and Toxicity**

**Themes:** toxicity, waste, slow progress of environmental disasters  
**Film:** Ivana Corsale, *Campania in-felix*  
**Readings:**  
- Piero Bevilacqua, “The Distinctive Character of Italian Environmental History”  
- Serenella Iovino, “Naples 2008”

**Part Four: Slow Food, Slow Cinema?**

**Themes:** slow food, globalization, consumerism, sustainability, regionalism, dialect  
**Film:** Nico Cirasola, *Foccaccia Blues*  
**Readings:**  
- Stephen Schneider, “Good, Clean, Fair: The Rhetoric of the Slow Food Movement”

**Part Five: Mediterraneanism, the Sea, and the Future of Italy**

**Film:** Emanuele Crialese, *Terraferma*  
**Themes:** immigration, islands, Mediterraneanism, Linosa/Lampedusa  
**Readings:**  
- Shinya Kitagawa, “Geographies of Migration Across and Beyond Europe: The Camp and the Road of Movements”

**Assignments:**

- Participation/attendance (10%)  
- Film journal/naturalists journal (20%)  
- Presentation (10%)  
- Midterm Quiz (20%) + Late-Midterm Paper (15%)  
- Final Quiz (25%)
Participation/Attendance (10%)

I expect to see all of you in class every day! We have a small class and will be working together frequently, so it’s essential that you come to class and that you’ve completed the readings. Your thorough, engaged reading of the assigned material is essential.

To this end, I will frequently assign discussion questions that will ask you to observe with special attention something in a film, or will require you to pay special attention to something in a reading. Your participation grade will be based in part on your active and thoughtful preparation of these questions.

Film/Naturalists’ Journal (20%)

Each journal entry should begin with a description of where you are: what time of day it is, what your surroundings are (are you on the bus?), what you see, smell (Antonietta’s cooking? Espresso?), feel (happy? Homesick?), etc. This site-specific description should, in some way, lead you to make a connection with a film—through a path of memory (“the silence at 2:00 p.m. in Gagliano Aterno makes me think of the silence that drives Crialese’s Terraferma”), or through a visual association. Your journal should then make some kind of specific commentary on either a scene or a character in a film we see.

You will be graded for cinematic content (2.5 points), “naturalist” content (10 points), creativity (10 points), and grammar and style (5 points).

Cinematic content: does the journal analyze a specific aspect of the film? Does the student draw on specific details from the film (shots, colors, sounds, soundtrack, etc.) to make his or her point?

“Naturalist” content: does the journal make a convincing connection with some aspect of the experience in Italy?

Creativity: does the journal make connections in a surprising or unexpected way? Is the journal thoughtfully composed?

Grammar and Style: is the journal well-written, easy to understand? Are things generally spelled correctly?

Presentation (10%)

Your presentation will be a study of one of the topics we focus on during the semester, and will be part of our “newsstand” project. Once during the semester, you and a partner will be assigned to search for an article of interest related to our topic for the week. (The topics are the following: contemporary Italian cinema; toxic waste and the trash crisis; Slow Food; immigration to Italy). You should run the proposed article by me, and then, your job will be to:

1) create one or two discussion questions related to the article;
2) send an email with a link to the article and your discussion questions to the class two days before the discussion;
3) post the article and your questions on our class discussion board, on Blackboard, where you are invited to leave comments;
4) come prepared to lead a brief, 15-minute discussion of the article at the beginning of class.

As a corollary, you will be expected to read the article sent by your classmates and to ponder the discussion question(s) they pose.

**Late-Midterm Paper (15%)**

Your late-midterm paper should be approximately three to four, double-spaced, typed pages, and should be a more formal version of one of your diaries. The ingredients? An observation about the “natural” world (unnatural though it may be); the analysis of a scene or a character or a location in a film; the connection with one of the readings from class. We will discuss this assignment during the semester!

**Quizzes (45%)**

Your quizzes will be taken in class, and are comprised of questions about cinematic terminology, Italian culture and history, and the films we have seen up to that point in the semester. You will identify key terms in short answers, and will respond to one short essay question. The first quiz will cover topics from the first half of the semester (20%), while the final quiz will be cumulative and will count for 25% of your grade. We will review before each quiz!

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**CLASS POLICIES**

As a gesture of respect to me and to your fellow students, please turn cell phones off when in class and do not read or write text messages during class. Film screenings will be held, weather and technology permitting, in the monastery courtyard. Although this is an informal setting, film screenings are an official part of the course, and you are expected to be present, to be punctual, and to participate actively by taking notes and watching attentively. Failure to respect these policies will result in a lowering of your participation grade.

**EDUCATIONAL ACCESSIBILITY**

If you feel that you may need accommodation based on the impact of a disability, please feel free to contact me privately to discuss your specific needs. Additionally, the Office of Educational Accessibility Services (EAS) coordinates reasonable accommodations for students with documented disabilities. The Office is located in the Student Center Building, Room 583, phone: 313-577-1851 (Voice)/577-3365 (TTY).

**ONLINE RESOURCES**

I strongly encourage the use of online resources as exploratory tools and as a means for investigating Italian literature and culture. When writing academic papers or conducting academic research, the internet can be an excellent starting point. Ultimately, given the free and independent nature of the internet, however, you should be both critical and cautious when using internet resources.
ACADEMIC INTEGRITY

According to Wayne State,

“Academic misbehavior means any activity that tends to compromise the academic integrity of the institution or subvert the education process. All forms of academic misbehavior are prohibited at Wayne State University, as outlined in the Student Code of Conduct.

“Students are expected to be honest and forthright in their academic studies. Students who commit or assist in committing dishonest acts are subject to downgrading and/or additional sanctions as described in the Student Code of Conduct. Faculty and students are responsible for knowing the different forms of academic dishonesty as well as for being aware of the Student Code of Conduct.”

Forms of academic misbehavior include, but are not limited to, cheating, fabrication, and plagiarism. For more information on academic integrity, please consult the website for the Dean of Students: http://www.doso.wayne.edu/judicial/academic-integrity.htm. If at any point you are uncertain about how to cite a source or about the proper guidelines for quotation and paraphrasing, please consult the MLA Handbook or feel free to come speak with me.
### Tentative Course Calendar
*(The calendar is dependant on many factors, and, "all'italiana," we will be flexible)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Plan</th>
<th>Screenings and Readings</th>
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</thead>
<tbody>
<tr>
<td>Thursday, July 12</td>
<td>Introduction to the course, introduction to film vocabulary</td>
<td><strong>Reading:</strong> Definitions of Film Vocabulary</td>
</tr>
<tr>
<td>Friday, July 13</td>
<td>What is cinema? <em>Image analysis</em>, work with Yale website and film clips; sign up for discussion project</td>
<td><strong>Reading:</strong> Franco Cassano, “Going Slow” <em>Screening:</em> <em>Mafioso</em></td>
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<tr>
<td>Monday, July 16</td>
<td><strong>Presentations on Italian geography</strong></td>
<td><strong>Reading:</strong> Patrick Barron, “Introduction,” <em>Italian Environmental Literature</em></td>
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<tr>
<td>Wednesday, July 18</td>
<td><strong>Geography quiz!</strong></td>
<td><strong>Screening:</strong> <em>Fughe e approdi</em></td>
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<tr>
<td>Thursday, July 19</td>
<td>Discussion of <em>Fughe e approdi</em></td>
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<tr>
<td>Friday, July 20</td>
<td>Discussion of Italian environmental history, disasters, and future dangers</td>
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<tr>
<td><strong>Viaggio a Napoli e Pompei</strong></td>
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<tr>
<td>Monday, July 23</td>
<td><em>In-class screening, Campania in-felix</em> and introduction to toxic crisis</td>
<td><strong>Reading:</strong> Serenella Iovino, &quot;Naples 2008, or the waste land: trash, citizenship, and an ethic of narration&quot;</td>
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<tr>
<td>Tuesday, July 24</td>
<td><strong>Second newsstand discussion: toxic waste and the trash crisis</strong></td>
<td><strong>Homework due:</strong> second journal, “Cities and Waste”</td>
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<tr>
<td>Wednesday, July 25</td>
<td><strong>Review for Midterm</strong></td>
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<td>Thursday, July 26</td>
<td><strong>Midterm Quiz</strong></td>
<td><strong>Screening:</strong> <em>Focaccia</em></td>
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<td>Date</td>
<td>Event</td>
<td>Reading</td>
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<tr>
<td>Friday, July 27</td>
<td>Discussion of the <em>Slow Food</em> movement, discussion of <em>Focaccia Blues</em></td>
<td><strong>Reading</strong>: Stephen Schneider, “Good, Clean, Fair: The Rhetoric of the Slow Food Movement</td>
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<tr>
<td><strong>Viaggio a Firenze</strong></td>
<td>Assignment in Firenze: look for “presidia” foods—see if you see Slow Foods anywhere</td>
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<tr>
<td>Monday, July 30</td>
<td><strong>Third newsstand discussion</strong>: Slow Food Writing workshop and planning for late-midterm paper</td>
<td><strong>Reading</strong>: film reviews, Corrigan article (online)</td>
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<td>Tuesday, July 31</td>
<td>Slow food, <em>Focaccia Blues</em></td>
<td><strong>Homework due</strong>: Third naturalists journal <strong>Screening</strong>: <em>Terraferma</em></td>
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<tr>
<td>Wednesday, August 1</td>
<td>Film analysis, discussion of immigration to Italy <strong>Peer editing</strong>, introductory paragraph of paper</td>
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<td>Thursday, August 2</td>
<td>Film analysis</td>
<td><strong>Reading</strong>: Shinya Kitagawa, “Geographies of Migration Across and Beyond Europe: The Camp and the Road of Movements”</td>
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<tr>
<td>Friday, August 3</td>
<td>Discussion of Lampedusa and Linosa and Mediterraneanism</td>
<td><strong>Homework due</strong>: Late-Midterm Paper</td>
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<td><strong>Viaggio a Roma</strong></td>
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<td>Monday, August 5</td>
<td><strong>Fourth newsstand discussion</strong>: Immigration</td>
<td><strong>Screening</strong>: <em>Film TBA</em></td>
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<td>Tuesday, August 6</td>
<td><strong>Discussion/analysis of final film</strong></td>
<td><strong>Homework due</strong>: Fourth and final naturalists journal</td>
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<td>Wednesday, August 7</td>
<td><strong>Review for Final Quiz</strong></td>
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<td>Thursday, August 8</td>
<td><strong>Final Quiz</strong></td>
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