PART I: BEFORE VIEWING

Quo vado?/ Where am I Going? (look up missing info on IMDb)
Director:_____
Year: 2016

Cast

Character	Actor
Checco	Checco Zalone
Eleonora Giovanardi	
Sonia Bergamasco	
Maurizio Micheli	
Ludovica Modugno	
Antonio Bruschetta	

1) Watch "Italy's Millennials: Caught Between 'Mama's Boys' and Making it Work" (on course website) and respond to the following questions: Why do the interviewees claim that it is difficult to imagine stability? What role does the 2008 economic crisis play? What about traditions of the past? Why does Cosimo believe that the word "mix" represents his generation? Why does Annalisa claim that young Italians can be divided into two camps? Write 3- 5 sentences.

2) Return to O'Leary article, "What is Italian Cinema?" (Week 1, Lesson 1, Homework). Re-read his remarks on *Sole a cantinelle* (pp. 1-2). *Quo vados?* (Where am I Going?) stars the same actor and is directed by the same director as *Sole a cantinelle* (the two film also share a few of the same screenwriters). Keeping present O'Leary's observations, what do you anticipate the themes, (genre) conventions, distribution, and reception of *Quo vados?* might be? Write a minimum of 3 sentences.

PART II: WHILE VIEWING

1) Pick one technique/element to focus on: music/sound, camerawork, symbolism/iconography. Describe how this technique/element is used in one scene. Be sure to jot down the minutes so you can re-view it and expand upon this response after viewing the film in its entirety. Write 7- 10 sentences.

2) List as many stereotypes about Italians/Italian culture referenced in the film as you can.

PART III: After Viewing

1) Beppe Severgnini is a writer, essayist, and columnist. He frequently writes on Italian politics and (popular) culture. Read his op-ed piece, "The Secret Behind Italy's Favorite Film" (on course website). Summarizing Severgnini's remarks, why are so many (unfavorable) stereotypes about Italian/ Italian culture included in the film? How does this kind of film tap into the "Italian psyche"? Consider, especially, the context (Italy's dynamic labor market) that he references. For those of you interested in earning extra credit, consider tweeting a few of your observations @beppesevergnini. Write a minimum of 3 sentences.

2) As Severgnini notes, *Quo vado?* had an extremely successful run at box offices in Italy. Film critics based in Anglophone speaking countries were far more critical of this comedy. In a review published in *The Guardian*, Peter Bradshaw claims, "[m]aybe *Quo Vado?* should never have left [Italy]." In a review published in *Independent,* Michael Day questions "whether most people flocking to *Quo Vado?* are laughing with the protagonist or at him." In a review published in *Cinephilia*, Bernard Hemingway asserts that *Quo vados?* earned "a reputation inflated well beyond anything deserved. Well, outside its homeland at least." What do you make of this trend (consider genre, audience, themes)? Reflecting on the film from your own cultural

background/orientation, what do you think about *Quo vados*? Is this comedy a clever satire on Italian stereotypes, culture, and politics? Is the comedy too grotesque and offensive to be considered a successful satire? Write a <u>minimum of 5 sentences</u>.

3) We've now viewed three very different films that treat the topics of work and the economy in present-day Italy. Which film did you like best? Why? Which film would you recommend to a friend unfamiliar with this context, but interested in learning more about work and the economy in contemporary Italian society? Support your response with details from the film, class readings, and class discussions. Write <u>5-7 sentences</u>.