



STUDYDADDY

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Professors Rambelli and Snyder
ITAL139HX/JAPAN180
Spring 2019
Take-home final questions

INSTRUCTIONS:

Your exam will consist of 3 Long ID essay answers (1.5 pages, typed and double-spaced, for EACH answer) and 1 short ID answer (1/2 page). Each Long ID essay answer is worth 11 points; the short ID answer is worth 2 points; the optional extra credit is worth a possible 10 points.

For each of the 3 essay answers, 1.5 pages are approximately 500 words.
For the short answer ID, 1/2 page is approximately 200 words.
For the extra credit answer, 2 pages are about 650 words.

That means a total of 5 written pages for the final exam, plus another 2 pages for the extra credit.

You will use only your notes, readings, study guides and reflections in answering all questions. No research, no Wikis—we want to see how you think.

Read the passage and determine where the reading is from, who wrote it, and then analyze its content, messages, and deeper meanings in relation to the themes and issues discussed in class. *Show us your own original thoughts* about the passage. Do this in as much detail as possible. Don't just tell us what a text or film says (that's called "paraphrase"); tell us what it **means**.

Be sure to write clearly and correctly. Poor syntax and spelling errors can affect our ability to understand what you are trying to say, and in turn that can have an impact on your grade. If you are going to include a citation from one of the assigned course readings, you must insert the page number in your essay as per the following example:

An ironic result of economic global trade, according to Roberto Saviano, is that "Chinese factories in China were competing with Chinese factories in Italy" (32).

The online libretti do not have page numbers; you may refer to the act and scene (if there are scenes) instead.

Do not attempt to write the entire exam in one sitting. Try to work on it every day over several days, re-reading your work to see if your writing contains errors or can be improved further. Think carefully about the themes of this course, and keep them in mind when composing your answers. Please remember that we cannot read your mind; we can only read your exam!

The final will be due on Thursday, June 13, at 4 pm, as a PDF uploaded to the course site. Early submissions are welcome. :-)

PART I: *SHORT IDs*

Please select any one (1) of the following Short ID questions (2 points) to answer.

(1) "Unfortunate was Italy's need for Mussolini, but fortunate was Italy's finding of Mussolini."

(2) "Lucius... emerges... amid a group of strange-looking foreigners with the most peculiar bathhouse customs."

(3) "My name and my life I give you together. I am Calaf, son of Timur!"

PART II: *LONG IDs*

Please select any three (3) of the following Long ID questions (11 points each) to answer.

(1) "Everywhere in the world
the roving Yankee
takes his pleasure and his profit,
indifferent to all risks.
He drops anchor
at random, [...]
till a sudden squall wrecks
the ship, hawsers, rigging and all.
He's not satisfied with life
unless he makes his own
the flowers of every shore. [...]
If beaten,
he tries his luck again.
He follows his bent
wherever he may be."

(2) "Such a fate," he sighed. "And all because of one young woman."
He was going to give up everything for her, everything, even the sea he loved and called his own! It would fall to those men he had fought so relentlessly for the past twelve years, to the very men that had stolen his throne and hurled him into the mud, the men that killed his mother, brothers, sisters!
"You too are restless," he continued, turning his eyes to the sea, listening to it roar beneath the prahu's bow. "You do not wish to be ruled by the British."

(3) “I walked through the crowd ... and was able to study in detail this historic encounter of two peoples. ... I noticed that the crowd insensibly grew thinner at my approach, as might happen at the approach of someone with an infectious illness, or perhaps a personage of great importance. ... But when I stopped for a brief conversation ... their faces lit up in a smile ... and their breath came in nervous, short pants, rather like a dog not sure whether he is going to be stroked or given a bone, or whether he is going to get the whip.”

(4) “For Uesugi, Mussolini was a ‘monster dictator’ whose politics contradicted the Japanese ‘kingly way’ (*ōdō*), which was based on ‘love and justice’ that emanated from the emperor.” Discuss Japanese *critiques* of Italian fascism.

(5) One of the assigned readings mentions that Italians can only think of “eating, drinking, singing, and loving.” Which reading is this? What does it refer to? How did we elaborate on this sentence in class?

(6) “But in fact this East is more closely linked to the port of Naples than to any other place. There’s nothing far about the East here. It should be called the extremely near East, the least East. Everything made in China is poured out here. . . . The port of Naples handles 20 percent of the value of Italian textile imports from China, but more than 70 percent of the quantity.” Analyze this in relation to the author’s arguments about contemporary globalized commerce and criminality.

EXTRA CREDIT (10 points):

Watch director Yasujiro Ozu's film *There Was A Father* (*Chichi ariki*, 1942), available on YouTube via a link on our Gauchospace course site, and **analyze the following 10-minute segment: Minute 2:00 - Minute 12:00.**

Focus your analysis on the film's representation of Japanese fascism. We know that fascism was opposed to many aspects of modernity. Nevertheless—and this is a key paradox—the conceptual framework and technological interests of fascism were essentially modern. In Japan, for example, the fascist vision of traditional national culture relied heavily on the modern 'invention' of that tradition. What elements of this paradoxical or self-contradictory fascist ideology are represented—sometimes subtly and sometimes not so subtly—by Ozu in this wartime film? Why did the director select these particular elements for inclusion in the film?



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