

sentimenti e problemi e invece usa le droghe per scordarsi della vita che non lo soddisfa. Salmo mette anche nel pre-ritornello le frasi "E meglio non dire mai di sì", che non ha molto senso se l'ascoltatore non capisce il punto delle strofe. Nei pre-ritornelli, Salmo semplicemente dice al pubblico che dire sempre di sì alle cose che non vuoi fare, o alle cose che sono distruttive non è necessario, però che le persone famose magari sono spinte a dire di sì e a fare delle cose che non vogliono fare. Soprattutto, il cantante vuole dipingere una vita caotica e turbolenta con immagini e riferimenti culturali della sua generazione. In questo modo, il cantane (Salmo) fa lavorare di più l'ascoltatore per capire il male che lui sente .

Nel panorama dei generi musicali e canzoni che abbiamo analizzato questo semestre, Salmo si può collegare ad i cantanti degli anni '90 e 2000, perché Salmo in Ho Paura Di Uscire crea quest'atmosfera di isolamento e tristezza in una vita superficialmente bella. Come la canzone Acida dei Prozac+, Siamo Solo Noi di Vasco Rossi o Non È Tempo Per Noi di Ligabue, l'idea di non essere parte di una società con significato e senso di comunità si sente nel testo di Salmo. Si sente una persona che pensa a come l'individualità e la celebrità lo isolino però nello stesso momento lo fanno anche sembrare popolare e felice.

Alessio Zaun-Palmisano wrote this article for his Italian 370 class during the Spring of 2024

Italian Futurist Art Analysis by Zach Forte

Futurism was a key part in Italian history, starting from the "Futurist Manifesto" by Filippo Tommaso Marinetti (1909). At this time Italy was still very young and still had a lot of growth ahead. Italy's economy was also on a large come up. Cities like Milan, Turin, and Genoa all experienced great expansion in this period. But this did not mean that all Italy was undergoing the same growth. There was still a great divide between the North and the South. Northern cities like the ones above were doing much better than the South. This would eventually impact soccer, as the most successful soccer clubs in Italy would come from these cities that grew at

the beginning of the twentieth century. These clubs included A.C. Milan, Inter Milan, Juventus, and Torino. In his manifesto, Marinetti wanted the people of Italy to stray away from past ideas and cultures. He wanted the people to focus more on the future, looking more into the new technological advancements that were happening in Italy at that time. He wanted the people to embrace the industrialization that was happening. Futurists wanted Italy to become a strong power. To do this, they wanted Italy to intervene in World War 1. They believed that if Italy went away from its past views and embraced modernity and technology the country would be able to become a strong nation. Futurists were also obsessed with speed, motion, and dynamism.

Futurist artists would include a lot of these in their works. Their paintings were bold, using bright colors. They also used a lot of movement that brought an abstract quality. Several new artistic techniques also came out of this Futurism era. Trying to get away from past artistic traditions, Futurist artists would avoid producing paintings of romance and pieces that focused on people. They wanted to get rid of Renaissance art and believed that these old forms of art were outdated and were not reflecting the modern world around them. In their manifesto, Futurists provocatively claimed they wanted museums to be burned and libraries to be brought down. The new Futurist artists incorporated movement and energy in their work. They wanted art to be less static and subject-based. Techniques such as divisionism were used to show dynamism in this era. Divisionism is the separation of colors, which are not blended in order to show the movement in an artwork. Artists wanted to show the growth of Italy in their work. Dynamism was also important during this time: Futurists incorporated energy and movement throughout their pieces. They used this to show that Italy was growing in the modern world between the industrialization and the new technologies that were being created. Artists wanted to get away from works about nature and pieces that were very static, artists wanted to represent objects moving through space, blending into the space surrounding them. In addition, Futurists wanted to remove perspective in their work. Their goal was to surpass the

old Renaissance art before with these new found techniques. Some very famous and important Futurist artists that followed these new beliefs and ideas were Umberto Boccioni and Carlo Carrà.

Umberto Boccioni was one of the most important artists in the Futurist movement. In his paintings Boccioni used a lot of bold colors and strong, unblended brush strokes to show a sense of movement and energy. He used these techniques in his painting *Rissa in galleria*. In this painting you can see how instead of blending colors like artists would have done before Futurism Boccioni chooses to use divisionism. He uses these brush strokes to show movement in the piece. Around the street lights, which were a new technological advancement in Italy, you can see how the light is almost radiating from them. Boccioni does this to highlight these modern changes that are happening all over Italy. Divisionism is also used for the crowd outside of the gallery: the people are not static, they are in motion. The people look as if they were trying to rush into the gallery, there is a sense of violence. The title of the painting *Rissa in galleria* indeed translates to *Brawl in the Gallery*. The subject itself of this painting is quite different from that of a painting before Futurism. Paintings before Futurism would not typically choose subjects such as a brawl in a city. Futurism, however, celebrate dynamism and violence. Instead of paintings of nature and of people, very static and clear, artists painted machines and buildings, conflict and violence. This is evident in Boccioni's painting, and even though it does depict people like past paintings it does not focus on them but rather on movement and energy. The painting incorporates the modernity of Italy, it shows people going out and having fun and the industrialization in Italy: the new lamp posts, the new building structures like cafés and galleries in the cities

Another important artist for the Futurist movement was Carlo Carrà. who also signed the movement's manifesto. Carrà wanted to see more industry involved in art and a lot of his work showed streets and factories. In his painting *Piazza del Duomo di Milano* Carrà once again uses the divisionism technique to show movement in the piece. He shows the central square in Milan which has lots of people walking around. You can

see lamp posts once again but Carrà also depicts buses and trams moving throughout the square. He does this to show the innovation in Italy, Italy is moving away from its past times and is becoming more modern. His unblended brush strokes show everything in the painting moving and conveys the energy of the scene, from the light radiating from the posts to the buses avoiding the people in the square. . You can see the traffic in this area, people trying to get through to where they are going avoiding these transportation vehicles that are now becoming more popular. Instead of a painting of nature which would have been painted before Futurism Carrà instead focuses more on the streets and industrialization that is happening in Milan. This move to modernity and industry is what artists like Carrà wanted to depict in their works. The people involved in this movement wanted all of Italy to see these advancements and change that was happening.

Zach Forte wrote this article for his FORL 360 class during the Spring of 2023

Comedy and Sports: An Analysis of *Kicking and Screaming* by Micah Hurd

Kicking & Screaming (2005) is a sports comedy that follows a father, Phil Weston (played by Will Ferrell) in his quest to lead his son's soccer team, the Tigers, to victory in the league championship against the rival team coached by his father, Buck (played by Robert Duvall). Phil strives to defeat his father's team, the Gladiators, to show him that he is in fact capable of achieving sport accomplishments to make up for the many years of abuse in childhood for not being athletic. However, he runs into many comical difficulties due to the disfunction and unathleticism of his son's team. Aspects such as this mitigate the challenges common for sport films.

The use of comedy in a sport film mitigates one of the biggest challenges with sports films, which represent sports in a realistic way. Films often attempt to portray sports in a serious tone to capture their stakes and excitement. Much of this relies on the skill of the actors in both sport ability and acting ability. The idea is to evoke the same

emotions one would have while watching a real game. However, the feelings are not easily evoked in audiences for reasons such as predictable clichés and the dramatization of films, as Seán Crosson, a critic that studied the portrayal of sports in movies, has detailed in his study *Sport and Film*. Comedy, however, is unserious in nature, so in the context of sport films capturing realistic emotions and environments is not as essential. We are aware that sports are an element of the film, but the main focus is the comedy. The sport is just a vessel for comedy. Other elements are used to create a sense of reality. For instance, in *Kicking and Screaming* a parent in the bleachers performs a chant with a big Italian flag for the Italian players on the Tigers, Massimo and Gian Piero. Taunting is also seen. During the championship, Phil provokes one of the opposing players, calling him a "fart face," resulting in the child attacking him. In an extreme example reminiscent of behavior from the ultras (the most hardcore soccer fans), Phil throws a chair onto the field and pushes down a player from the opposing team. He also follows them around yelling "loser" through a cone which results in him being restrained for his erratic behavior and excitement. These examples still employ elements of comedy because these are not typical behaviors or events seen at a kids' soccer match.

The plot elements of the film, specifically the unathletic abilities of the children on the field, make the need for a serious tone less essential. We are supposed to find humor in their athleticism, or lack thereof, not admire it and treat it as an actual soccer game. Like many sport films, *Kicking and Screaming* focuses less on the playing field and more on the circumstance that surrounds the sport. Crosson says that: "the sporting context may offer a commentary on the larger issues, predominately of a personal rather than social nature, with which the film is concerned" (55). In this movie this is the personal vendetta of Phil against his father and his need to defeat his father in the championship to prove he can achieve athletic success. Even when time is spent on the field, sports are not the focus, but rather the comedy. In the third game of the season, for instance, many scenes show kids getting injured in comical ways such as taking a ball to the face and falling. Actions and reactions are also used to create

comedic situations such as Byong Sun taking the toupee of the referee and running off the field with it and Phil's surprised reaction to the Tiger's first goal of the season.

Children as the main cast also mitigates much of the need for a serious tone, since children are inherently playful and goofy. This eliminates the challenge of needing good actors who can portray sport seriously and realistically. After the Tigers lose badly in their second game of the season to the Gladiators, Phil attempts to talk to them and give them some words of encouragement. However, one of the players, Byong Sun, keeps interrupting by repeatedly slamming a cup on his knee, making a popping sound. In a similar example, before the championship game, Phil's speech is interrupted by a player who asked why Phil was whispering, to which Phil replies: "for dramatic effects". In the speech, he talks about the stakes for him rather than the team and does not say much of anything that is encouraging. He does not expect his team to perform in any way outside of the standards of passing the ball to the Italian soccer players.

The expectations that we have for children are not the same that we have for adults, so children are able to perform outside of professional standards. Besides the Italian players, the good athletic abilities of the other members of the Tigers were hardly showcased. For instance, drills consisted of goofing off and training consisted of chores that had no relevance to soccer such as washing the coach's car and moving heavy bags of leaves. For most of the film, whenever the Tigers did do anything athletic it was through unconventional means or lucky circumstances like distracting the goalie by eating a worm or forming a protective circle around a player as they walk the ball down the field while it was balanced on a teammate's neck. When skills are actually showcased, they are portrayed using film techniques such as close-up floor shots of the ball and legs of the player that could belong to anybody, or the use of transitional cuts that make it seem as if the actors actually scored in the circumstances shown in the film. This again does away with the challenge of needing actors who can perform really well athletically to create excitement as if spectators were watching a real game.