

100 passi The Hundred Steps

PART I: BEFORE VIEWING

100 passi The Hundred Steps (look up missing info on IMDb)

Director: _____

Year: _____

Cast

<u>Character</u>	<u>Actor/ Actress</u>
Peppino Impastato	
Luigi Impastato	
Felicia Impastato	
Giovanni Impastato	
Gaetano Badalamenti	
Stefano Venuti	
Salvo Vitale	
Vito	

1) *The Hundred Steps/ One Hundred Steps* is a biopic on anti-mafia activist Peppino Impastato. Watch this short video on Peppino (<https://www.youtube.com/watch?v=xMKQaV8AI-M>) and read this short piece on Peppino (https://www.ansa.it/english/news/politics/2018/05/09/italy-remembers-peppino-impastato-3_2f6e9379-f8a4-42b3-80b2-22bc5f6a6c8d.html). If the links are inactive, copy and paste them into your web browser. What do you expect the film to be about? Why might a biopic be the appropriate genre for dispelling myths about the Mafia? Write a minimum of 5 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 a minimum of 10 sentences.

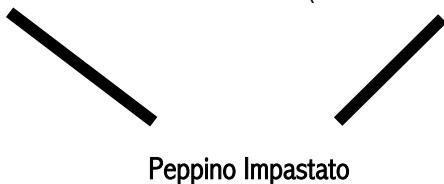
PART III: After Viewing

1) The family and mafia milieu in which Peppino Impastato is entangled in complex. Below, select a scene/exchange between (a) Peppino and each respective character and (b) Luigi and each respective character. List the qualities/behaviors of masculinity and identity within the 'family' that are represented. Write at least 2 sentences for each pairing.

Felicia Impastato married to **Luigi Impastato**

Gaetano ("Don Tano") Badalamenti

(friend of Luigi Impastato & boss of Cosa Nostra- the Sicilian Mafia)



1) Peppino Impastato & Felicia Impastato:

2) Peppino Impastato & Luigi Impastato:

3) Peppino Impastato & Gaetano Badalamenti:

4) Luigi Impastato & Felicia Impastato:

5) Luigi Impastato & Gaetano Badalamenti:

2) Renga argues that “[u]nlike the properly socialized Mafioso, Peppino over-identifies with his mother and overtly repudiates his father. Indeed, he seems never to successfully overcome the ‘Mirror Stage’” (Renga, p. 200). She also claims that “Peppino’s violent murder puts an end to not only his anti-mafia protests, but also to the feminine and non-violent ethos that he represents” (Renga, p. 199) Do you agree? Consider our class discussion on Mafiosi & masculinity; and, in addition to citing examples from Renga’s piece, think of other examples in the film that support and/or subvert this claim. Write at least 10 sentences.

Theoretical Context

- The “Oedipus complex” is a concept used by Sigmund Freud to refer to the unconscious sexual desire of the child - especially a male child - for the parent of the opposite sex, usually accompanied by hostility and rivalry with the parent of the same sex.

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- Jacques Lacan reinterprets Freud's concept with a central focus on language. He claims that the "Mirror Stage" occurs between 6-18 months of a child's development, when the child begins to draw rudimentary distinction between the 'self' and the 'other'. This occurs when the infant encounters his/her/their image in the mirror. Before this, the child driven by needs and lives 'in unity' with his/her/their mother. With the Mirror Stage, the child attains the first realization of his/her/their own bodily autonomy. Thus begins the lifelong process of identifying the 'self' in terms of the 'other'. For example: man/woman, West/East, and so on.

"Oedipal Conflicts" in Renga's piece (p. 203-208)

The "Mirror Stage" in Renga's piece (p. 200-203)

The "Reconstituted Mirror" in Renga's piece (p. 208-210)

3) Do you agree with Renga and Marcus ("Oedipal Conflicts in Marco Tullio Giordana's *The Hundred Steps*" & <https://www.youtube.com/watch?v=649yW3Au240>) that *The Hundred Steps* is "the anti-mafia movie par excellence"? Why or why not? Provide specific examples/details to support your response. Write 7-10 sentences.