FRANKLIN
UNIVERSITY SWITZERLAND

ITA 300, Advanced Italian I
Department of Languages, Literature and Culture, Fall 2018

Course Information :
Fabio Ferrari, Ph.D.
fferrari@fus.edu
Office Hours: Kaletsch Office 6, Tue/Fri 8:30 -11:30 am and Wed pm by appointment
Class Meeting location: Kaletsch Classroom 6
Class Meeting times: Mon/Thu 11:30-12:45 pm

Course Description:

ITA 300 is designed for students who have successfully completed two years of college-level Italian language study, or the equivalent. ITA 300 focuses on the act of storytelling as a means to stimulate discussion on a wide variety of topics related to the work of Italian 20th-century authors, songwriters, filmmakers, poets, and philosophers. Students will be reading Italian texts of numerous genres, conversing about the themes and topics that arise in these texts, conducting research in Italian, preparing oral presentations, and crafting several writing assignments (critical and narrative).Topics to be discussed in relation to the readings will include: Italian emigration and contemporary immigration to Italy; the historical North-South cultural divide; the fate of Italian as a language of culture that is perceived as needing to be defended; organized crime and political corruption in Italy; the politically-engaged role of the Italian writer; Italian pop culture and nostalgia; Italian fashion and gender.

By the end of this course, the student is expected to reach the B2 level, as articulated in the Common European Framework for language learning. Below, in the Learning Outcomes section of the syllabus, please find a description of the specific language skills we will be practicing with in this class.

Rationale:

ITA 300 is the final class in Franklin's five-semester core requirement. The class serves as a transition from language classes focusing on grammar acquisition and communicative skills to advanced ITA classes in literature and cultural studies. Following successful completion of this course, students may easily earn a minor in Italian Studies by registering for ITA 301 and two more classes from a list of courses in Italian film, history, literature, or cultural studies (see Academic Catalog for details).

Course Goals:

ITA 300 students will begin the course at the A2 or B1 level, depending on their degree of success in the ITA 100-101 and ITA 200-201 sequences. Students will have been exposed to all Italian grammar topics and skills necessary to succeed in an advanced course and should not expect further grammar instruction in this class. Having said that, review may be necessary for some students and, in these cases, resources will be made available so that these students can progress more rapidly and do well in this course.

A primary goal of this course is for students to learn how to express their critical, reflective, and narrative voices in Italian, both orally and in writing. Students will also learn to read short literary texts (mostly in contemporary Italian), and practice with their narrative and critical writing.

Students in this course are expected to practice speaking, listening, writing, and reading at a high intermediate level of sophistication, expressing opinions on complex issues and sharing their own stories and insights.

Learning Outcomes:

	Comprensione		Parlare		Scrivere
	Ascoltare	Leggere	Interazione	Produzione	
B2	Riesco a capire discorsi di una certa lunghezza e conferenze e a seguire argomentazioni anche complesse purché il tema mi sia relativamente familiare.	Riesco a leggere articoli e relazioni su questioni d'attualità in cui l'autore prende posizione ed esprime un punto di vista determinato. Riesco a comprendere un testo narrativo contemporaneo.	Riesco a comunicare con un grado di spontaneità e scioltezza sufficiente per interagire in modo normale con parlanti nativi. Riesco a partecipare attivamente a una discussione in contesti familiari, esponendo e sostenendo le mie opinioni.	Riesco a esprimermi in modo chiaro e articolato su una vasta gamma di argomenti che mi interessano. Riesco a esprimere un' opinione su un argomento d'attualità, indicando vantaggi e svantaggi delle diverse opzioni.	Riesco a scrivere testi chiari e articolati su un'ampia gamma di argomenti che mi interessano. Riesco a scrivere saggi e relazioni, fornendo informazioni e ragioni a favore o contro una determinata opinione.

In addition to the communicative goals articulated above, students in this course are also expected to demonstrate knowledge of the specific literary contributions made by the authors to be studied. To this end, students will be asked–for each reading—to do a minimum of research on each author (his/her biography and the broader context in which the author's work emerges).

How to Succeed in this Course:

Come to class prepared and do not fall behind on your portfolio of assigned homework. Coming to class prepared also means demonstrating effort and willingness to participate during each lesson, and being attentive to other students when they are speaking or presenting.

Challenge yourself in your writing and correct your errors after they have been called to your attention.

Some writing exercises will be handed back to students for re-drafting. I will circle errors and make comments in the margins but it is up to the student to make his or her own corrections and resubmit their work for full credit. Not all assignments will be given a letter grade. First drafts of storytelling assignments, for example, will likely be returned to students with a √ (satisfactory progress), √ + (above satisfactory progress), or √ - (unsatisfactory). Typically, a mark of √ - means that the work handed in demonstrates carelessness or insufficient effort, frequent errors which impede understanding.

Students are expected to compile their work in a portfolio and, as a whole, their portfolio should indicate improvement over time with writing fluency and accuracy.

Remember to keep all your work for this class organized and to properly label each assignment, including your name, course number, and the date.

Required Texts:

1. *New Penguin Parallel Texts: Short Stories in Italian*. Edited by Nick Roberts. London, Penguin, 1999.
2. *Great Italian Short Stories of the Twentieth Century. A Dual-Language Book*. Edited and translated by Jacob Blakesley. New York, Dover, 2013.
3. *Trame. A Contemporary Reader.* Edited by Cristina Abbona-Sneider, Antonello Borra, and Cristina Pausini. New Haven, Yale, 2010.

Assessment Overview:

The student's improvement will be assessed throughout the semester. A final grade will be calculated based on the following:

1) Active In-Class Participation in a Seminar-Style Class Setting (20%):

You will be evaluated on your effort and willingness to contribute actively and meaningfully to class discussions. This means: (1) referring to your portfolio homework in class (see below) and (2) helping to stimulate dialogue about the texts under scrutiny by sharing your insights, questions, and observations.

2) Portfolio of Homework Assignments from *Trame*, Student-Generated Discussion Questions from Blakesley and Roberts (20%):

Trame is a reader complete with discussion questions to guide your analysis and interpretation of texts of various genres (song lyrics, poetry, journalistic prose, fiction). You will be assigned roughly ten questions for each reading from this reader. Your answers to these questions should be included in your class portfolio.

Also to be included in the portfolio: 3 well-developed questions designed for class discussion. When possible, questions should draw from specific passages in the text and texts should be cited accordingly in these instances. This requirement pertains only to texts coming from the assigned readings in the Blakesley and Roberts anthologies.

For every reading, students are expected to familiarize themselves with the biographies of the authors to be discussed and the general context from which the texts emerge. These

biographical/contextual notes (comprised of no more than 4-5 sentences) should introduce each entry in the portfolio.

Remember to label each portfolio entry by date and assignment.

The portfolio will be handed in for grading at Midterm and Finals.

The final version of the portfolio (to be handed in at Finals) should include a preface of a paragraph or two in which you comment on the personal highlights, for you, in our course readings on Italian literature and culture. The preface should conclude with a candid self-assessment of what you think you learned as a student in ITA 300 and where you still need to improve.

3) Two Storytelling Assignments (20%)

Drawing inspiration from the themes encountered in our course readings, you will be asked to prepare two stories of your own invention or from your own life experience to share with the class. You should practice the fluent delivery of these stories (5-7 minutes max.), looking up any vocabulary you may need prior to class meetings. Please print out the first draft of these stories and upload only the final edited draft to the appropriate Moodle drop box. When you tell your story in class, do not read from the text you have prepared. Keep your stories simple so you can remember them and engage your audience in a spontaneous oral retelling.

4) Two Oral Presentations (20%):

Additionally, you will be asked to perform general research tasks (using Italian-language sources) and present your findings in two short oral presentations (not to exceed 5-7 minutes). Presentations will be accompanied by a few PowerPoint slides. The PowerPoint slides should be uploaded to Moodle on the day of the assigned presentation. When you have been asked to present, please come to the classroom a few minutes early and download your presentation to the classroom computer desktop.

5) Research Paper (10%):

Please choose an author or two from the course anthologies and write a short research paper (5-6 pages max) in which you advance your interpretation of the texts in question through research (2-3 sources should suffice), close reading, analysis, and argumentation. A bibliography should be included (using MLA or Chicago style guides). You will be expected to articulate your thesis statement and illustrate your argument in a final oral presentation.

6) Final Oral Presentation (10%):

The final oral presentation, based on your research paper, should be accompanied by PowerPoint slides and should be timed so as not to exceed 10 minutes (not including video clips, where relevant). As with all oral presentations for this course, students should not read aloud from notes but practice with spontaneous speech production as much as possible.

Attendance Policy and Conduct:

Regular attendance is expected and required. A total of two absences will be tolerated during the course of the term, though it always remains the student's responsibility to make up any work missed in class, and late assignments may or may not be excused at the professor's discretion. A third class absence will result in a reduction from the final grade. More than five unexcused absences will automatically result in an F for the class. In the case of absences due to documented illness or family emergencies, you are required to present the professor with documentation (such as an e-mail from the Dean or a doctor's note).

With regard to standards of discipline in the classroom, rude behavior such as internet surfing or messaging will result in an automatic lowering of your grade. It is a requirement of this course for students to keep their use of portable computers or tablets to a minimum. A student's engagement in the course and respect for dialogue will also be measured by how well s/he manages the use of technology in a classroom setting.

Academic Integrity:

See the Academic Catalog for full statement (page 199):
https://www.fus.edu/images/pdf/FUS_ACADEMIC_CATALOG_2018_2020_web.pdf

To summarize: you are to do your own work. Behavior such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and not acceptable in this class or at this institution.

- For papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.
- For testing situations, this includes the use of notes, cell phones, talking to others, or copying off of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in expulsion from the university.

Course Schedule:

The schedule may be amended based on the pace and needs of the class.

WEEK 1

27 August:

Introduction to course.

Giovanni Verga, *La lupa* (photocopies to be distributed in class);

How to structure your portfolio. *Trame*, Roberts, and Blakesley.

30 August:

    Leonardo Sciascia, *Il lungo viaggio*;

    Brainstorming for storytelling ideas;

    Practice with storytelling;

    How to approach research presentations.

WEEK 2

3 September:

    Niccolò Ammaniti, *Io non ho paura* (*Trame*);
    Analisi e Interpretazione 1-10 (p. 8);

    Student Storytelling 1;

    Student Research 1;

    Internet 1 (p. 9, *Differenze tra Nord e Sud Italia*. Concentrate on the historical, economic, and social factors that contribute to the perception of a North-South divide).

6 September:

    Luigi Pirandello, *La vita nuda* (Blakesely);

    Student Storytelling 2;

    Student Research 2;
    "The –isms of early 20th-century Italian literature: verismo, decadentismo, futurismo, crepuscolarismo" (focus on at least two –isms).

WEEK 3

10 September:

    Silvia Ballestro, *Le seguo da lontano* (*Trame*);
    Comprensione 1-6 (p. 14);

    Student Storytelling 3;

    Student Research 3;
    Internet 2 (p. 14, adapting the question for your oral presentation).

13 September:

    Dacia Maraini, *La ragazza con la treccia* (Roberts);

Student Storytelling 4;

Student Research 4;
"Femminismo all'italiana" *(look specifically at women's rights legislation: the right to work and equal pay, the right to vote, divorce, abortion; or research contemporary issues such as the representation of women in Italian media).*

WEEK 4

17 September:

Alessandro Baricco, *Next* (*Trame*);
Comprensione 1-8 (p. 20)

Student Storytelling 5;

Student Research 5;
Internet 2 or 3 (p. 21, or, if you prefer, focus on Italian cultural gestures of resistance to globalization such as the Slow Food movement).

20 September:

Stefano Benni, *Un cattivo scolaro* (Roberts);

Student Storytelling 6;

Student Research 6;
"La televisione italiana" (for example, public versus private Italian TV, Italian-made programming, historic Italian television shows such as *Carosello* and *Canzonissima*, from the '50s and '60s, or *Striscia la Notizia* and *Le iene*, of the '80s and '90s)

WEEK 5

24 September:

Stefano Benni, *Il bar di una stazione qualunque* (*Trame*);
Comprensione 1-10 (p. 30);

Student Storytelling 7;

Student Research 7;
"Il 2 agosto 1980 e 'gli anni di piombo'."

27 September:

Italo Calvino, *L'ultimo canale* (Roberts);

Student Storytelling 8;

Student Research 8;
"Is Italian fashion a mirror of Italian culture? (for example, consider designers such as Armani, Prada or Dolce & Gabbana in their Italian historical context).

WEEK 6

1 October:

Pino Cacucci, *Palle di carta* (*Trame*);
Analisi e Interpretazione 1-8 (pp. 38-39)

Student Storytelling 9;

Student Research 9;
Internet 3 (p. 39, "Che cosa preoccupa di più lo studente italiano?").

4 October:

Alberto Moravia, *Mi chiamo Alice sono una trottola* (Blakesley);

Student Storytelling 10;

Student Research 10;
"L'attuale dibattito sul *gender* nella società italiana?"

WEEK 7

8 October:

Andrea Camilleri, *La scomparsa della vedova inconsolabile* (*Trame*);
Comprensione1-10 (p. 47);

Student Storytelling 11;

Student Research 11;
Internet 3 (p. 48, or research the history of the *Giallo* in Italian culture).

11 October:

Primo Levi, *Lilìt* (Roberts);

Student Storytelling 12;

Student Research 12;
"Vaticano e Stato italiano nella storia e nella cultura italiana."

WEEK 8

15 October:

Carmen Consoli, *In viaggio verso Atlantide* (*Trame*);
Comprensione 1-10 (pp. 69-70);

Student Storytelling 13;

Student Research 13;
Internet 2 (p. 71, consider Consoli as an icon of contemporary Italian pop music. Is her music original or derivative in your opinion?).

18 October:

Cesare Pavese, *La zingara* (Blakesley)

Student Storytelling 14;

Student Research 14;
"Neorealismo letterario e cinematografico."

WEEK 9 & 10 (20 October – 4 November): ACADEMIC TRAVEL

WEEK 11

5 November:

Paolo Crepet, *I figli non crescono più* (*Trame*);
Comprensione 1-8 (p. 78);

Student Storytelling 15;

Student Research 15;
Internet 1 or 2 (p. 79, what does the *disagio* of Crepet's protagonist have to do with the *economia delle regioni del Nord-Est dell'Italia e del Veneto* in particular?).

8 November:

Susanna Tamaro, *L'isola di Komodo* (Roberts);

FIRST DRAFT OF FINAL PAPER DUE
Please print out the complete first draft of your final paper by class time today.

WEEK 12

12 November:

Erri De Luca, *Naufragi e valore* (*Trame*);
Comprensione "Testo 1," 1-5; "Testo 2, "1-5";

Visione di un film a lezione;
Emanuele Crialese, *Terraferma.*

15 November:

    Emanuele Crialese, *Terraferma.*

WEEK 13

19 November:

    Elsa Morante, *Il ladro dei lumi* (Blakeley);

    Student Storytelling 16;

    Student Research 16;
    "L'immigrazione in Italia e/o in Ticino."

22 November:

    Library Visit: focus on Italian-language resources

WEEK 14

26 November:

    Italo Calvino, *Il crollo del tempo* (Blakesley);

    Student Storytelling 17;

    Student Research 17;
    "In your opinion, is Italian culture defined more by nostalgia or the desire for progress? (find a few examples to support your opinion. Consider looking at contemporary Italian art and architecture as a first step).

29 November:

    Luigi Malerba, *La difesa della lingua* (Blakesley);

    Student Storytelling 18;

    Student Research 18;
    "Why might some Italian speakers feel that the Italian language needs to be defended?" (research will likely show that this is a question that predates the Renaissance).

WEEK 15

3 December:

All Final Papers Due (uploaded to Moodle by class time)

Final Presentations (upload your PowerPoint to Moodle by class time)

6 December:

Final Presentations

WEEK 16

10 December (Kaletsch Classroom 6, 11:00 am - 1:00 pm):

Complete Portfolios due (with preface, uploaded—no exceptions—to Moodle prior to our final meeting)

Be prepared to read your preface aloud to the class.