

UC 11864 12F

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council  
 New Course  Course Change  
Core Category: Lang/Phil/Culture Effective Fall 2014

or

**Graduate/Professional Studies Council**  
 New Course  Course Change  
Effective Fall 2013

1. Department: MCL College: CLASS

2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069 Email: \_\_\_\_\_

3. Course Information on New/Revised course:

• Instructional Area / Course Number / Long Course Title:  
ITAL / 3335 / Survey of Italian Literature

RECEIVED OCT 12 2012

• Instructional Area / Course Number / Short Course Title (30 characters max.)  
ITAL / 3335 / SURVEY OF ITALIAN LITERATURE

• SCH: 3.00 Level: JR CIP Code: 1609020001 Lect Hrs: 3 Lab Hrs: 0

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course?  Yes  No

If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:

\_\_\_\_ / \_\_\_\_ / \_\_\_\_

• Course ID: \_\_\_\_\_ Effective Date (currently active row): \_\_\_\_\_

6. Authorized Degree Program(s): B.A. Italian Studies

• Does this course affect major/minor requirements in the College/Department?  Yes  No

• Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No

• Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

ITAL / 3335 / Survey of Italian Literature

• Course ID: 28545 Effective Date (currently active row): 19888

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3.0). Prerequisites: ENG 1304 Description (30 words max.): Introduction to classic texts of Italian Literature. Taught in English

10. Dean's Signature: \_\_\_\_\_ Date: 10/9/12

Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Alessandro Carrera

Telephone: 2-3069

Email: [acarrera@uh.edu](mailto:acarrera@uh.edu)

Dean's Signature: \_\_\_\_\_

Date: September 10, 2012

Course Number and Title: ITAL 3335 – Survey of Italian Literature

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

• Students will become conversant with the development of Modern Italian Literature and will be able to relate it to the historical and political situation of modern Italy and Europe. • Students will be able to demonstrate analytical and critical skills when discussing literature and its importance in the history of a nation. • Students will be able to improve their writing skills through paper assignments tailored to the most relevant topics of the course.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated

the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

**Critical Thinking:**

Students will be asked to analyze, assess, and evaluate literary work that belong to a specific national culture, Italian in this case, and a specific historical time, which may span from the Middle Ages to the present era. Once they are given the necessary basic information to place novels, short stories and plays into national and international context, they will have to understand what makes these works relevant to national identity and at the same time what has made them appreciated and influential outside the national boundaries. An improvement in critical thinking will result from the appreciation of the historical distance and cultural proximity intertwined in cultural artifacts that are at the same time historically determined and timeless.

**SAMPLE ASSIGNMENT:**

**Choose four questions out of six  
Minimum 250 words per answer  
Copy and paste each question on top of your answer  
Double-space**

- 1) In class we have followed briefly the developments of Western love poetry, starting with the Provençal poets (the Troubadours) and their concept of *fin' amor* (refined love), followed by the Sicilian poets at the Court of Frederick II, and then with the Northern Italian poets such as Cavalcanti and Dante. Could you provide a brief outline of these developments? What change did Dante bring to the concept of *fin' amore* in his *Vita nuova* and the *Divine Comedy*?
- 2) Two women are at the opposite spectrum of femininity in Dante's *Vita nuova* and *Divine Comedy*. Describe these two characters and the contrasting ideas of love they represent.
- 3) Why is Ulysses in Hell and to what circle has he been assigned? What reasons does Ulysses give when he wants to convince his sailors to go with him? What themes does he stress in his speech? And where do they go and how their adventure ends?
- 4) What is the general subject of Petrarca's *Canzoniere*? Who is the woman to whom most of the poems are addressed? Can you illustrate the setting and the theme of one of Petrarca's songs (*canzoni*) that we have read in class? How Petrarca's chosen lady can be compared to Dante's chosen lady? Which similarities and differences do you find?
- 5) Boccaccio's *Decameron* takes place in Florence in 1348. What happened in that year? How did the events of that year contribute to the "frame" to Boccaccio's stories? Exemplify the spirit of *Decameron* using two stories of your choice. Be precise about their subject-matter and give your interpretation about their meaning.
- 6) Machiavelli's *The Prince* expresses a philosophy based on the alternating role of two factors in the human affairs. Explain these two factors and why Machiavelli thinks that morality and politics do not operate at the same level.

**Communication Skills:**

By means of response papers, mid-term essay, final exam, the above assignment, and class discussions, students will be asked to provide a clear, understandable, well articulated and well-written analysis and critical synthesis of selected classics of Italian literature. Papers will have to show use of evidence, clear distinction between primary and secondary sources, depth and originality of insights well-structured organization of ideas expressed in clear and concise syntax. In the same assignment as above, students will demonstrate their ability to communicate effectively.

**Empirical & Quantitative Skills:**

N/A

**Teamwork:**

N/A

**Social Responsibility:**

By being exposed to a significant segment of transnational culture, students will learn how to appreciate styles of storytelling, historical backgrounds and system of values they may not be familiar with. Class discussions and papers will be (at least in part) geared toward having the students look at classics of Italian literature as indications of behavior (either good or bad, worthy or not worthy of being followed) and ethical decision-making. In the same assignment as above, students will explore issues of social responsibility.

**Personal Responsibility:**

Film, literature, and visual arts are symbolic system onto which human beings cast their expectations and desires. Properly approached, classics of literature offer powerful symbolization skills that are necessary to cope with many events that can occur in a lifetime. How to translate the stylistic and narrative feature of a national literature such as Italian into something that can affect the students on a personal level and make them question their own reaction, biases, likes and dislikes, is what this class must achieve. In the same assignment as above, students will explore issues of personal responsibilities.

Will the syllabus vary across multiple section of the course?     Yes             No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: \_\_\_\_\_

UNIVERSITY OF HOUSTON  
DEPARTMENT OF MODERN AND CLASSICAL LANGUAGES

**STORIES OF MODERN ITALY (1860-1960)**  
**Novels, Cinema, Theatre**



**Prof. Alessandro Carrera**

**ITALIAN 3335 – Course # 14469**  
**SURVEY OF ITALIAN LITERATURE**

**Prerequisite Italian 2302 – For Italian Studies Majors and Minors**  
**Taught in English / Majors write their work in Italian**  
**Minors write their work in English**

**ITALIAN 3336 – Course # 14470**  
**ITALIAN LITERATURE IN TRANSLATION**  
**CORE CURRICULUM COURSE**

**No Italian prerequisite (Taught in English / Written work in English).**

**ITALIAN 6397 – Course #23764**  
**SELECTED TOPICS IN ITALIAN LITERATURE**  
**Counts toward M.A. in WCL – Papers in Italian for Italian Credit**

**Italian 3335 – Survey of Italian Literature  
 Italian 3336 – Italian Literature in Translation  
 Italian 6397 – Selected Topics in Italian Literature**

**Weekly Schedule**

- I. Introduction. Italy after the unification (1860). Tarchetti's *Fosca*.
  - II. *Fosca* comes to Broadway. Stephen Sondheim's *Passion*.
  - III. (It could be) Labor Day - Holiday
  - IV. Verga's *Cavalleria rusticana* and Mascagni's opera.
  - V. Pirandello's theatre. *Six Characters in Search of an Author*
  - VI. Pirandello's theatre. *Six Characters in Search of an Author*.  
FIRST PAPER IS DUE.
  - VII. Pirandello's theatre. *Henry IV*
  - VIII. Pirandello on TV and cinema. Adaptations of his plays.
  - IX. Vittorini's metaphysical novel, *Conversation in Sicily*.
  - X. Vittorini's novel in the filmic adaptation of Straub and Huillet.
  - XI. World War II and Italo Calvino's *Path to the Spiders' Nests*.
  - XII. Calvino's novel and his new introduction. SECOND PAPER IS DUE
  - XIII. One hundred years after the unification: *The Leopard*. Part 1
  - XIV. One hundred years after the unification: *The Leopard*. Part 2
  - XV. Tomasi's *The Leopard* and Visconti's filmic adaptation.
- Final Day: FINAL PAPER IS DUE

Prof. Alessandro Carrera  
 Director, Italian Studies  
 Graduate Director, World Cultures & Literatures  
 Tel.: (713) 743-3069 <acarrera@uh.edu>

### Textbooks

TARCHETTI Iginio Ugo, *Fosca*. Oneworld Classics 2010 - ISBN: 1847491286  
 VERGA Giovanni, *Cavalleria rusticana and Other Stories*. Penguin 1999 - ISBN: 0140447415  
 PIRANDELLO Luigi, *Six Characters in Search of an Author and Other Plays*. Penguin 1995 – ISBN: 014018922X  
 VITTORINI Elio, *Conversation in Sicily*. New Directions 2000 – ISBN: 0811214559  
 CALVINO Italo, *The Path to the Spiders' Nests*. Harper Perennial 2000 – ISBN: 0060956585  
 TOMASI DI LAMPEDUSA Giuseppe, *The Leopard*. Pantheon 2007 – ISBN: 375714790

Visual material will be available at the Language Acquisition Center (LAC), AH 311

### Learning Outcomes

- Students will become conversant with the development of Modern Italian Literature and will be able to relate it to the historical and political situation of modern Italy and Europe.
- Students will be able to demonstrate analytical and critical skills when discussing literature and its importance in the history of a nation.
- Students will be able to improve their writing skills through paper assignments tailored to the most relevant topics of the course.

### Prerequisites

Italian 3335 and Italian 3336 are taught concurrently. Lectures, readings, and class discussion are conducted in English.

ITAL 3335 - Prerequisites: ENGLISH 1303 and ITAL 2302. Students majoring in Italian Studies are required to write papers in Italian. Students minoring in Italian Studies are not requested to conduct required work in Italian.

ITAL 3336 - Prerequisite: ENGLISH 1303. Students who do not pursue a major or a minor in Italian Studies will conduct all required work in English.

Attendance is mandatory. More than three absences, if not substantially motivated, put the student at risk of being dropped out. Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Students are expected to answer questions about the texts and participate in the discussion. Papers are due on time. There will be three 1000-word-minimum papers. The third paper may consist of a presentation.

### Course Requirements

Students are required to write three papers (1000 words each minimum) in which they will analyze and compare at least two of the films they have seen and discussed in class.

Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Students are expected to answer questions about the texts and participate in the discussion. Papers are due on time.

You are allowed three unexcused absences in this course without any changes to your course grade. **Your course grade will be lowered** by one letter grade for every unexcused absence thereafter (i.e. if you have 5 unexcused absences and your course grade is a "B+," it will be lowered to a "B-"). Documentation must be provided for an absence to be excused.



## **Blackboard Vista Information for Students** **(this is where you'll find your paper topics)**

Starting on the first day of classes, students can use their PeopleSoft ID, to log on to Blackboard Vista courses by going to <http://www.uh.edu/blackboard> and clicking the blue "Blackboard Vista" button.

Blackboard Vista is an online course system that provides a framework and tools for instructors to put course material and activities online. Registered students are loaded into Blackboard Vista courses from the registration system based on class numbers provided by instructors. Students who register late should allow at least 1-2 working days for their access to be enabled. The Blackboard user name is the student's PeopleSoft ID.

First-time student users of Blackboard Vista can get their PeopleSoft ID by using one of the following options: 1. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except University holidays). 2. By phone at 713-743-1411, 24 hours a day, 7 days a week (except University holidays).

A student's initial password uses the format mmddyyl where mmddy is the student's birthdate with a 2-digit year, and the letter 'x' is the first letter of the student's last name in lower case. The exclamation point is part of the password and must be entered. For example, new student Joan Smith born on April 1, 1984 would have an initial password of 040184sl. User names and passwords are case sensitive. Students must change their passwords the first time they log on to Blackboard. Support for students using Blackboard Vista is available in these ways:

1. Online at <http://www.uh.edu/blackboard> under "Student Help".
2. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except university holidays).
3. By phone at 713-743-1411, 24 hours a day, 7 days a week (except university holidays).
4. By sending email to [support@uh.edu](mailto:support@uh.edu) with the student's full name, course name and number, section number, instructor's name and a description of the problem.
5. By live chat, <http://www.uh.edu/infotech/livechat> – Monday-Friday, 8 am to 5 pm (except university holidays).

### **Submitting Papers to www.turnitin.com**

You must **upload an electronic version** of your paper to [www.turnitin.com](http://www.turnitin.com) within the deadline assigned. Turnitin does not accept late papers. If you do not yet have a turnitin.com account, you must create one immediately (it is free for students). The information that you will need to submit papers for this class consists of the following:

**Class name: ITAL 3335-3336-6397 – Italian Literature – Fall 2011**

**Class ID: 3978273**

**Password: Verga**

### **Plagiarism and Academic Honesty**

Plagiarism is an act of intellectual dishonesty that consists of passing off another's words as one's own. Sanctions for infractions of plagiarism are serious, and may result in failing an assignment, failing a course, and being placed on academic probation. You may, of course, consult all kind of sources for your papers. However, you must cite all of those sources in footnotes or endnotes. Every time you use another person's words or thoughts in whole or in part in your papers, verbatim or in paraphrase, be sure that your work acknowledges your sources.

### Repetition of Papers Used in Other Courses

Papers written for another class cannot be used to fulfill the requirements for this course. This will be considered an act of *academic dishonesty*. If you would like to incorporate fragments from a paper written for a different course, you need to obtain written authorization from the professor of that course and from the instructor of this course. If you do not comply with this regulation, you will be facing sanctions ranging from your grade on the paper being lowered to failing this class.

### Extensions for Papers

As a general rule, the instructor only grant extensions for papers in cases of genuine emergency or for other extreme circumstances, and written documentation must be provided. Lack of preparation on the students' part does not constitute grounds for an extension.

### A Great Help for Writing Papers in Italian

In the Language Acquisition Center (AH 311) both PC and Mac computers are provided with a Spelling Check in Italian.

### Grading

25% attendance and participation; 25% first test, 25% second test, 25% third and final test.

#### Grade Breakdown

93-100 A	83-85 B	73-75 C	63-65 D
89-92 A-	79-82 B-	69-72 C-	61-62 D-
86-88 B+	76-78 C+	66-68 D+	00-60 F

### Participation

Active participation is essential in this course. This includes arriving in class on time, taking notes, asking thoughtful questions, advancing good critical ideas in class discussions, and listening to the ideas of others. Students who are disrespectful of others or disrupt class will receive low participation grades and may be dropped from the course. If you have a legitimate reason for leaving class before it ends, please notify the instructor at the beginning of class and sit near an exit so that you can leave quietly and discreetly. For the relevant university regulation, you may refer to the following statement from the on-line undergraduate catalog. An instructor may drop students for any one of the following reasons:

- Lack of prerequisites or co-requisites for the course listed in the latest catalog, but only through the last day for dropping courses. Students who have not met the prerequisites will be dropped without a tuition refund if the drop date is after the refund date. (Students who enroll in a course for which they are not eligible and then remain in the course knowingly misrepresent their academic records or achievements as they pertain to course prerequisites or corequisites and are in violation of the university's academic honesty policy.)
- Excessive absences, but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered.
- Causes that tend to disrupt the academic process (except those actions involving academic honesty, which come under the jurisdiction of the academic honesty policy), but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered. *Disruptive behavior includes the use of or the failure to deactivate cell phones, pagers,*

*and other electronic devices likely to disrupt the classroom.* Students may make timely appeal of charges through the office of the dean of the college in which the course is taught.

Also consult the section of the Student Handbook entitled "Disciplinary Code" (p. 68), as well as the

### **Cell-free and Wireless-free Environment**

Cell phone use of any kind is not permitted in class. If you use your laptop to take notes, you are not allowed to check your email, facebook or tweeter account during class, and must turn off your computer's wireless connection. Your participation grade for the semester will be lowered for every instance of unauthorized text messaging or email checking, or if your phone rings during class. If there is a good reason why you must leave your phone on during class, please tell the instructor before class begins. Excessive use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful to the class and may lead to you being dropped from this course. In order to reference this course's WebCt readings during class, if there are any, you are encouraged to print them out or download them to your computer, or take detailed notes on them. You will not be allowed to use any wireless connections to retrieve these readings from our WebCt site during class.

### **Grade Guide for Papers**

- A** Offers an original and detailed argument that demonstrates that you have thoroughly understood the text(s)/film(s) you are writing about. The introduction attracts the reader's attention, the ideas presented within the body paragraphs are specific and well-developed, these ideas make the reader think differently about the subject or the text/film presented, and the conclusion does more than summarize the contents of the paper. Transitions are fluid, ideas are presented directly and do not rely on generalizations, and there is no unnecessary verbiage that obscures meaning. Nothing is cliché in an "A" paper.
- \*\*\*\*\*
- B** Attests to a good, general understanding of the text(s)/film(s) you are writing about, and offers a plausible though uninteresting argument that lacks specificity or originality. Ideas need further development, and there are some structural or organizational problems (an introduction that isn't clear, ideas that don't always flow well), but these problems do not make any parts of the paper unreadable. Some vocabulary is used inappropriately. Overall, a solid piece of writing that lacks creativity.
- \*\*\*\*\*
- C** A lot of the ideas presented in the paper rely on clichés and generalizations to make their point, they aren't well-developed, and/or they attest to a poor understanding of the text(s)/film(s) you are writing about. There is no argument or the argument presented is totally implausible. There are mistakes about important details in the text(s)/film(s). Problems with organization, with language use, or with structure make understanding the paper difficult.
- \*\*\*\*\*
- D** Shows that you didn't understand the paper topic or the text(s)/film(s) you are writing about. The paper lacks cohesion, ideas are poorly developed, and grammar mistakes make the paper unreadable. Unacceptable work for a student at the university level.
- \*\*\*\*\*
- F** An offensive, unreadable, or incomplete paper.
- \*\*\*\*\*