

California State University Sacramento
ITALIAN 111
Introduction to Italian Literature II
Fall 2015
Professoressa Barbara Carle
Section 1
TR 3-4:15, Mariposa Hall 1002
office hours: W 2:30 – 5:30 Mariposa 2057
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Catalog Description: ITAL 111 Introduction to Italian Literature II. Major developments in the literature of Italy from the Enlightenment movement of the 18th Century through the Twentieth Century. Analysis of the literary movements with emphasis on their leading figures, discussion of literary subjects, instruction in the preparation of reports on literary, biographical, and cultural topics. Taught in Italian. Prerequisite: Upper division standing and instructor permission. 3 units.

Texts and Materials: *All of the readings will be made available in PDF format from my web page.*

You will be required to go to the library and check out works by at least (3) of the poets on the reading list or the "Altri consigliati" or the list of anthologies in the Library. One of the requirements of the course will be to check out books from the library, and select a poem to present to the class. You will be asked to explain the poem, read it, and comment it. You should be able to achieve at least three of the main objectives below while presenting the texts. Twice during the semester you will write an explanation of a chosen poetic text after presenting it to the class. The written explanation should be between 3-6 typewritten pages, double-spaced, 12p font. Expect at least two quizzes on the vocabulary of the poems we read.

Introductory Reading List

1. Ugo Foscolo, 1778-1827, *Sonetti, Opere*
2. Giacomo Leopardi, 1798-1837, *Canti*
3. Giosuè Carducci, (Premio Nobel, 1906), 1835-1907, *Odi barbare, Poesie*
4. Giovanni Pascoli, 1855-1912, *Myrica, Poesie*
5. Gabriele D'Annunzio, 1863-1938, *Alcyone, Poesie*
6. Dino Campana, 1885-1932, *Canti orfici*
7. Antonia Pozzi, 1912-1938, *Parole*
8. Giuseppe Ungaretti, 1888-1970, *L'allegria, Il porto sepolto*
9. Eugenio Montale, (Premio Nobel, 1975), 1896-1981, *Ossi di seppia, Le occasioni*
10. Salvatore Quasimodo, (Premio Nobel, 1959), 1901-1968, *Ed è subito sera, Lirici greci*
11. Alfonso Gatto, 1909-1976, *Poesie d'amore I e II*
12. Amelia Rosselli, 1930-1996, *Le poesie, Sleep, Serie ospedaliera, Impromptu, Diario in tre lingue*
13. Mario Luzi, 1913-2005, *Quaderno gotico, Al fuoco della controversia, Per il battesimo dei nostri frammenti, Viaggio terrestre e celeste di Simone Martini*
14. Gianfranco Palmery 1940-2013, *Garden of Delights, Gatti e prodigi*
15. Alda Merini, 1931-2009, *Clinica dell'abbandono, e altri poeti contemporanei*
16. Rodolfo Di Biasio, 1937-, *Patmos e altri poeti contemporanei*

Altri consigliati:

Filippo Tommaso Marinetti, Corrado Govoni, Umberto Saba, Lina Galli, Vittorio Sereni, Pier Paolo Pasolini, Patrizia Cavalli, Beppe Salvia, Libero De Libero, Andrea Zanzotto, Antonella Anedda, Domenico Adriano, Lucio Zinna, Fabio Scotti, Gabriella Pace, ecc. ecc.

The following anthologies of contemporary poetry are also recommended:

- *An anthology of modern Italian poetry in English translation, with Italian text*

Ned Conдини

- *Twentieth-century Italian poetry; a bilingual anthology*

Margherita Marchione

- *Poesia del Novecento*

Edoardo Sanguineti

- *Poesia italiana del novecento*

Piero Bigongiari

- *Come leggere la poesia italiana del Novecento: Saba, Ungaretti, Montale, Sereni, Caproni, Zanzotto*

Stefano Carrai; Francesco Zambon

- *La poesia italiana del novecento, da Gozzano agli Ermetici*

Gianni Pozzi

- *La poesia italiana del Novecento*

Niva Lorenzini

- *Tre generazioni di poeti italiani Una antologia del secondo Novecento*

De Nicola, Manacorda (can be lent by your Prof)

Professoressa CARLE'S WEBPAGE: <http://www.csus.edu/faculty/c/carleb/>

Assignments, Web Resources and Links

STUDENT LEARNING OBJECTIVES: Upon successful completion of the course, students will be able to:

1) Identify:

- authors who have been discussed in class and a sampling of their works
- the historical context of these authors and their works
- distinct genres of literature, sonnet, ode, canto, free verse, etc.
- distinct literary eras, their components, and relative chronology
- basic terminology of literary analysis

2) Read actively and critically, including:

- identify and summarize the major features of the works discussed in class
- recognize the choices an author has made in shaping a work in a particular way

- recognize the effects of those choices on the reader
- 3) Understand the rudiments of argumentation, including
 - formulate an idea about what they are reading
 - gather evidence, examples, from the work to support the idea and or define the author's style
 - present and support the idea persuasively with concrete examples from the text
 - how NOT to plagiarize

COURSE METHODS: You must come to class prepared. This means that you have downloaded the poem to be read, looked up words in a good Italian dictionary, and answered the questionnaire on the poem. In class we will read the poem, discuss the lexicon, vocabulary, and answer the questions, as well as any of your questions regarding the poem. You will also learn to read the poems yourselves in Italian.

ALL TEXTS WILL BE READ AND STUDIED IN ITALIAN.

STUDY METHODS: You must be prepared to read, reread and reread. You must be prepared to write about what you have read and to discuss it in class. You will need a good Italian dictionary and a good English/ Italian dictionary. It is crucial that you read the texts BEFORE we discuss them in class and that you REREAD them after we have considered them in class.

Keep in mind that language is rooted in culture and each language reflects a different culture. Language structures our thought patterns. Since poetry is one of the highest achievements of written language it reveals more radical differences and perspectives when compared to everyday functional (communicative) language.

***** Attendance Policy: Regular attendance is essential to succeed in this class. More than three unexcused absences WILL affect your final grade. Entering class late (more than five minutes) three times will count as ONE ABSENCE.***** Make sure that you sign the attendance sheet.

GRADING SCALE:

A 100-90

B 89-80

C 79-70

D 69-60

F 59 and below

POINT DISTRIBUTION:

25% Regular attendance and participation (*common courtesy in class, respect toward classmates and instructor, no disruptive behavior, i.e. exiting during class, entering late, eating food during the lesson, texting, listening to music, etc*)

35% Presentations of poems, oral, vocabulary quizzes

40% Explanations and presentations of poems, written

REQUIREMENTS AND GROUND RULES FOR THE BEST LEARNING OUTCOMES:

- 1) Students keep all their work in a separate folder and be prepared to hand it in to me at the end of the semester.
- 2) You will be asked to show the class the library books you check out and comment them.
- 3) You may have two to three vocabulary quizzes during the semester based on the poems we read in class. Be certain that you have a good Italian dictionary. An Italian–English dictionary will not suffice!
- 4) Please be punctual and remain in class during the entire period. Leaving class before the end of the hour is disruptive. Please remain attentive during group exercises, you will greatly profit from others' mistakes. Walking in and out of class during group activities is NOT acceptable.
- 5) You should read at least one poem by every poet on the numbered reading list, even if we do not get to his or her work in class. Do not hesitate to come and see me if you need help and if you have done work which we have not corrected in class, or which I have not collected. You will be expected to make several oral presentations and two short written papers / textual explanations on author studied. *EXTRA CREDIT: memorize poems or parts of poems from Reading List. Recite them to me at the end of the semester. (Can be in my office or in class, as you prefer) UP to 100 points possible.*
- 6) Please, no cell phones allowed in class. No food or drink. (Coffee, tea, or water are allowed) Please turn off cell phones for entire class period.
- 7) Allow 24 up to 48 hours for replies for e-mail queries. Expect written work to be corrected within one week, or sooner.

CSUS POLICY REGARDING ACADEMIC HONESTY:

Students are responsible for:

1. Understanding the rules that preserve academic honesty and abiding by them at all times. This includes learning and following particular rules associated with specific classes, exams, and course assignments. Ignorance of these rules is not a defense to a charge of academic dishonesty.
2. Understanding what cheating and plagiarism are and taking steps to avoid them. Students are expected to do this whether working individually or as part of a group.
3. Not taking credit for academic work not their own.
4. Not knowingly encouraging or making possible cheating or plagiarism by others.

The Student Tech Center

The Student Tech Center (STC), located in AIRC 3007, teaches students to use software needed to complete course assignments, provides group collaboration space and prints posters for free. The STC workshops include Microsoft Office, Adobe Creative Suite, SPSS, multimedia, and more. In the workshops you will learn how to format documents for APA, MLA, etc.; create charts and graphs; manipulate and analyze data; run statistical procedures; design posters; create webpages, and more! The STC Group Lab accommodates student groups up to 8 people. Group tables are equipped with laptops and large monitors which can be shared among multiple laptops. Group tables are available on a first come, first serve basis.

The STC is open Mon-Thu from 10 am to 7 pm and Friday from 10 am to 3pm. Nooner workshops are held at 12 noon, Mon - Fri and Happy Hour workshops are held at 5:30, Mon - Thu. We are located in AIRC

IMPORTANT: It is not possible to cover every detail of each text in class. I will emphasize the most important elements **but you are responsible for studying the text thoroughly and in depth.** We will follow the syllabus, but may not have time to read all the assigned poems together. You are responsible for reading them on your own and contacting me if you have questions. You are expected to come to class **prepared** and to have **already studied**. Once you have carefully read this syllabus, you are free to drop the course if you cannot adhere to these ground rules.

Course Schedule (*subject to modification depending on the pace and needs of the class*)

Each day's assignment must be prepared BEFORE the class meets

- 1- September *31 agosto - 4 settembre*

Tuesday *martedì*: Presentation of the course. Ugo Foscolo

Historical Context: Pre-romanticism, or neoclassicism in Italy, Napoleon's impact on Italy

Thursday *giovedì*: September 3: Foscolo, *Alla sera*, and intro to Leopardi

Romanticism in Italy and for Leopardi

-2- September 7-11

martedì: Leopardi, *L'infinito*

giovedì: Leopardi, *A Silvia*

-3- September 14-18

Tues *m.*: Carducci, *Pianto antico*

Historical Context: *The Risorgimento*: 1815-1861, (Rome capital, 1870)

Thurs *g.*: Pascoli, *Orfano*

-4- September 21-25

m. Pascoli, *Italy*

g. D'Annunzio, *La pioggia nel pineto*

Historical Context: post Risorgimento-World War I, Irredentismo, Fiume, Fascism

-- = --> Important parallel avantguard movement: **FUTURISMO (FUTURISM)**

- 1909 Filippo Tommaso Marinetti -

-5- October *28 settembre - 2 ottobre*

martedì: Dino Campana, from *Canti orfici*, *La chimera*

Historical Context: World War I, Fascism

giovedì: Dino Campana, *Batte botte*

QUIZ= *esamino sul lessico*

-6- October 5-9

m. Antonia Pozzi, da *Parole, Bellezza, Non so*, *Λῶκνοα (Luknos)*

Historical Context: Fascism

g. Antonia Pozzi

-7- October 12-15

martedì: Giuseppe Ungaretti, da *L'allegria*, *Levante*, *Veglia*, *Tramonto*, *Fase*

Historical Context: World War I, Hermeticism-major pre WWII poetic movement

giovedì: Ungaretti, *Fratelli*, *Sono una creatura*, *Nostalgia*, *Soldati*, *e altre poesie*.

QUIZ = *esamino sul lessico*

-8- October 19-23

m. Montale, da *Ossi di seppia*, *Non chiederci la parola che squadri d'ogni lato*, *Meriggiare pallido e assorto*, *Cigola la carrucola del pozzo*

Historical Context: World War I, Fascism

g. Students will choose and present poems

Oral presentations on one of the authors from our reading list. May be an author we have not studied in class. If it's an author we have studied, you must choose another text. Make an appointment with Professoressa Carle to discuss this presentation, which you will then develop into an 3-6 pp. paper. Paper may be written in Italian or in English, but the poems must be quoted and studied in Italian only.

-9- October 26-30

martedì: Quasimodo, da *Ed è subito sera: Ed è subito sera, Fatta buio ed altezza*

Historical Context: World War I, Fascism, Sicilian culture, Magna Grecia

giovedì: Quasimodo, da *Lirici greci:*

Saffo, *Invito all'Erano, Tramontata è la luna,*

Anacreonte, *La fanciulla di Lesbo, Eros, L'amata cetra*

-10- November 2-6 novembre

m: Alfonso Gatto, da *Poesie d'amore I, Sorriderti, All'alba*

Historical Context: World War II, Post War Italy, Artistic movements, Post WWII Hermeticism

g: Alfonso Gatto, da *Poesie d'amore II: Qui, alla panchina di sole*

-11- November 9-13

martedì: Amelia Rosselli, *Sleep*, from *October Elizabethans*, da *Serie ospedaliera: Impromptu*, da *Diario in tre lingue*

Historical Context: 1960's Avantguard movement, Gruppo 63, Italy's economic boom

giovedì: Mario Luzi, da *Quaderno gotico: Oscillano le fronde*, da: *Al fuoco della controversia: POSCRITTO*, da *Per il battesimo dei nostri frammenti: Gli uomini o la loro maschera* da *Viaggio terrestre e celeste di Simone Martini: Pittura mi mancavi, Infine, eccolo*

Historical Context: Hermeticism, World War II, Post WWII, Neorealism, Theatrical and Historical poetry, etc.

QUIZ ? (*si vedrà se sarà necessario*)

-12- November 16-20

m: Gianfranco Palmery, *Gatti e prodigi* and other poems

g: Students will choose poems and present poems

-13- Novembre 23-26

martedì: Rodolfo Di Biasio, *Patmos*, texts to be announced

~~*giovedì*~~:***>November 26-29: Thanksgiving Break (*La festa del ringraziamento*)

Historical Context: Post WWII, Roman Poets, Neorealism, American Influences in Italian Literature, etc.

-14- December *30 novembre - 4 dicembre*

m: Alda Merini, *Clinica dell'abbandono: Ritorna al vento della poesia, Il bacio, Una poesia, Quella gruccia, Che grande scultore sei tu*

Italy today

g: Antonella Anedda, *Il catalogo della gioia: Nome, Non avere un viso, Figlia (a mia figlia)*

-15- December 10-12

martedì: Oral presentations on one of the authors from our reading list. May be an author we have not studied in class. If it's an author we have studied, you must choose another text. Make an appointment with me (BC) to discuss this presentation, which you will then develop into an 5-8 pp. paper. You may want to compare poems and poets.

giovedì: Oral presentations

Last day of class December 10, 2015. All work must be completed by Thursday December 10, 3:00 (*venerdì, il 10 dicembre alle 15*)

Final exam: to be announced

Buone feste, Buon Natale. Auguri per l'anno nuovo!