

2015-2016 Annual Assessment Report Template

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Report:

Question 1: Program Learning Outcomes

Q1.1.

Which of the following Program Learning Outcomes (PLOs) and Sac State Baccalaureate Learning Goals (BLGs) **did you assess?** [Check all that apply]

- 1. Critical Thinking
- 2. Information Literacy
- 3. Written Communication
- 4. Oral Communication
- 5. Quantitative Literacy
- 6. Inquiry and Analysis
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. Intercultural Knowledge and Competency
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. Global Learning
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. Overall Competencies in the Major/Discipline
- 19. Other, specify any assessed PLOs not included above:

- a.
- b.
- c.

Q1.2.

Please provide more detailed background information about **EACH PLO** you checked above and other information such as how your specific PLOs are **explicitly** linked to the Sac State BLGs:

The Italian Minor program has learning outcomes chosen in relation to Sac State's Baccaureate Learning Goals for the 21st Century, specifically number two:

2. Knowledge of Human Cultures and the Physical and Natural World:

through study in the sciences and mathematics, social sciences, humanities, histories, languages, and the arts. Focused by engagement with big questions, contemporary and enduring.

Through the upper division courses in the Italian Minor students are able to contrast, compare, and appraise cultural differences, practice critical thinking, visual analysis, produce distinct discourse in Italian and therefore construct creative designs.

Italian 104A, Introduction to Italian Cinema, distinguishes the visual sphere engages students in comparisons, identifications, and recognition of intercultural differences through guiding questionnaires.

Italian 130, Italian Civilization, The Dialogue Form provides them the tools to compare, analyze, break down different approaches to human institutions of power by reading dialogues from Plato, through the Italian Renaissance to the Enlightenment and the current time. They are challenged to create dialogues that imitate, translate, and distinguish various approaches to knowledge, art, values, and cultures.

Italian 110, Introduction to Italian Literature, Dante, illustrates Sac State's Baccaureate Learning Goals for the 21st Century & AAC&U's 16 VALUE Rubrics such as Civic Knowledge and engagement, local and global (11th value rubric), Intercultural knowledge and competence, reading skills, and so forth.

Italian 111, Introduction to Contemporary Italian Poetry, organizes students through reading, translating, contrasting, analyzing, and recognizing different systems of artistic expression.

Q1.2.1.

Do you have rubrics for your PLOs?

- 1. Yes, for all PLOs
- 2. Yes, but for some PLOs
- 3. No rubrics for PLOs
- 4. N/A
- 5. Other, specify:

Q1.3.

Are your PLOs closely aligned with the mission of the university?

- 1. Yes
- 2. No
- 3. Don't know

Q1.4.

Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

- 1. Yes
- 2. No (skip to **Q1.5**)
- 3. Don't know (skip to **Q1.5**)

Q1.4.1.

If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

- 1. Yes
- 2. No
- 3. Don't know

Q1.5.

Did your program use the *Degree Qualification Profile* (DQP) to develop your PLO(s)?

- 1. Yes
- 2. No, but I know what the DQP is
- 3. No, I don't know what the DQP is
- 4. Don't know

Q1.6.

Did you use action verbs to make each PLO measurable?

- 1. Yes

- 2. No
- 3. Don't know

(Remember: Save your progress)

Question 2: Standard of Performance for the Selected PLO

Q2.1.

Select **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

Written Communication

Q2.1.1.

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

This PLO matches the Department of World Languages and Literatures Learning Goals

1.3 Students can communicate in written language as evidenced by their ability to write a report on a given topic

Q2.2.

Has the program developed or adopted **explicit** standards of performance for this PLO?


- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A


Q2.3.

Please **provide the rubric(s)** and **standards of performance** that you have developed for this PLO here or in the appendix.

Standards and Achievement Targets: 70% of our undergraduate students should **atttain** at least C (more or less equivalent to 3 on Rubric) or **above** in their senior year

Please see Appendix for specific rubrics and standards

 ITALIANAssessRubricsStandards16.pdf
158.83 KB

 No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In ALL course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3. In the student handbook/advising handbook
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4. In the university catalogue
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. On the academic unit website or in newsletters
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	7. In new course proposal forms in the department/college/university

<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10. Other, specify: <input type="text"/>

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1.

Was assessment data/evidence **collected** for the selected PLO?

- 1. Yes
- 2. No (skip to **Q6**)
- 3. Don't know (skip to **Q6**)
- 4. N/A (skip to **Q6**)

Q3.1.1.

How many assessment tools/methods/measures **in total** did you use to assess this PLO?

Q3.2.

Was the data **scored/evaluated** for this PLO?

- 1. Yes
- 2. No (skip to **Q6**)
- 3. Don't know (skip to **Q6**)
- 4. N/A (skip to **Q6**)

Q3.2.1.

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

Rubrics that measure and distinguish students oral and written work.
 Regular tests with required written activities in Italian, through assignments of a creative nature,
 translation from Italian to English,
 recitation of poetry in Italian, oral presentations
 illustrating, summarizing, analyzing, explaining texts and poems.

(**Remember:** Save your progress)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

- 1. Yes
- 2. No (skip to **Q3.7**)
- 3. Don't know (skip to **Q3.7**)

Q3.3.1.

Which of the following direct measures were used? [**Check all that apply**]

- 1. Capstone project (e.g. theses, senior theses), courses, or experiences
- 2. Key assignments from required classes in the program
- 3. Key assignments from elective classes
- 4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
- 5. External performance assessments such as internships or other community-based projects
- 6. E-Portfolios

7. Other Portfolios

8. Other, specify:

Q3.3.2.

Please **explain** and **attach** the direct measure you used to collect data:

For written communication, reading, oral communication, analysis and most of the PLO's for the Italian Minor Program I am attaching a course syllabus for ITALIAN 111 and a Guideline Students were able to apply.

Please go to the following link to see students from this class recite, explain, analyze, translate texts. Please view

<https://www.youtube.com/channel/UCM0DQ3OrTZvaMSKwG2OQQ2w>

From Dante to Ungaretti and Beyond, April, 2016 from my Youtube channel. Another such example titled:

Cross Disciplinary Migrations Poetry in Italian and in Translation Medium 1 is also available in Poesia Arte Musica

<https://www.youtube.com/playlist?list=PL0lpIpMs5Mk04UuhozxfaORFxy1eljufa>



Ital1112015SyllabusRev3.pdf
249.8 KB



Italian 110 and 111.pdf
33.29 KB

Q3.4.

What tool was used to evaluate the data?

- 1. **No** rubric is used to interpret the evidence (skip to **Q3.4.4.**)
- 2. Used rubric developed/modified by the faculty who teaches the class (skip to **Q3.4.2.**)
- 3. Used rubric developed/modified by a group of faculty (skip to **Q3.4.2.**)
- 4. Used rubric pilot-tested and refined by a group of faculty (skip to **Q3.4.2.**)
- 5. The VALUE rubric(s) (skip to **Q3.4.2.**)
- 6. Modified VALUE rubric(s) (skip to **Q3.4.2.**)
- 7. Used other means (Answer **Q3.4.1.**)

Q3.4.1.

If you used other means, which of the following measures was used? [**Check all that apply**]

- 1. National disciplinary exams or state/professional licensure exams (skip to **Q3.4.4.**)
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to **Q3.4.4.**)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to **Q3.4.4.**)
- 4. Other, specify: (skip to **Q3.4.4.**)

Q3.4.2.

Was the **rubric** aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q3.4.3.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q3.4.4.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No

- 3. Don't know
- 4. N/A

Q3.5.

How many faculty members participated in planning the assessment data **collection** of the selected PLO?

At least five or six

Q3.5.1.

How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

One

Q3.5.2.

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q3.6.

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

According to quality and rate of PLO attainment. Please see Q 3.3. 2

Q3.6.1.

How did you **decide** how many samples of student work to review?

Reviewed all submitted to me.

Q3.6.2.

How many students were in the class or program?

12 Italian Minors
7 in the class
About 130 enrolled in Italian
courses

Q3.6.3.

How many samples of student work did you evaluated?

10

Q3.6.4.

Was the sample size of student work for the direct measure adequate?

- 1. Yes
- 2. No
- 3. Don't know

(Remember: Save your progress)

Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

Q3.7.

Were indirect measures used to assess the PLO?

- 1. Yes
- 2. No (skip to **Q3.8**)
- 3. Don't Know (skip to **Q3.8**)

Q3.7.1.

Which of the following indirect measures were used? [**Check all that apply**]

- 1. National student surveys (e.g. NSSE)
- 2. University conducted student surveys (e.g. OIR)
- 3. College/department/program student surveys or focus groups
- 4. Alumni surveys, focus groups, or interviews
- 5. Employer surveys, focus groups, or interviews
- 6. Advisory board surveys, focus groups, or interviews
- 7. Other, specify:

Q3.7.1.1.

Please explain and attach the indirect measure you used to collect data:

 No file attached

 No file attached

Q3.7.2.

If surveys were used, how was the sample size **decided**?

Q3.7.3.

If surveys were used, how did you **select** your sample:

Q3.7.4.

If surveys were used, what was the response rate?

Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

- 1. Yes
- 2. No (skip to **Q3.8.2**)
- 3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.

Which of the following measures was used? [**Check all that apply**]

- 1. National disciplinary exams or state/professional licensure exams
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
- 4. Other, specify:


Q3.8.2.

Were other measures used to assess the PLO?

- 1. Yes
- 2. No (skip to **Q4.1**)
- 3. Don't know (skip to **Q4.1**)

Q3.8.3.

If other measures were used, please specify:

 No file attached

 No file attached


(Remember: Save your progress)


Question 4: Data, Findings, and Conclusions

Q4.1.

Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO for **Q2.1**:

Since the class was small 7-10 upper division advanced Italian Minors, I did not find it necessary to use Tables, Graphs, or Rubrics beyond those attached in Q. 2.3

 No file attached

 No file attached


Q4.2.


Are students doing well and meeting the program standard? If not, how will the program work to improve student performance of the selected PLO?

Most students, are doing well. But we would like to increase the number of these advanced students, to strengthen the program.

Beginning Italian Language courses have 30-33 students in them and some advanced courses have from 22-30 in them but the most advanced (110, 111) have fewer students. This is due to cuts in the beginning course sections, ITAL 1A. Only one is offered per semester, hence fewer continue. In Fall of 2016 the department plans to offer two sections with the hope that more students will continue to the most advanced courses.

However, these small seminar courses, ITAL 110 and ITAL 111 allow the Prof to closely follow the students. Evidence of student success in such classes may be observed in the fact that two Italian Minors participated in the Sac State Student Research Symposium and one won in the Humanities section, Holly Siino, winner and Jose Cazares other participant.

 No file attached

 No file attached

Q4.3.

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

Question 4A: Alignment and Quality

Q4.4.

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Q4.5.

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1.

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate *making any changes* for your program (e.g. course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (skip to **Q5.2**)

3. Don't know (skip to **Q5.2**)

Q5.1.1.

Please describe *what changes* you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes.

Q5.1.2.

Do you have a plan to assess the *impact of the changes* that you anticipate making?

- 1. Yes
- 2. No
- 3. Don't know

Q5.2.

How have the assessment data from the last annual assessment been used so far? [**Check all that apply**]

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
12. Program accreditation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Resource allocation and budgeting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
20. New faculty hiring	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Professional development for faculty and staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

23. Other, specify:

Q5.2.1.

Please provide a detailed example of how you used the assessment data above:

Last year's assessment experience supported me in completing this year's report. All my syllabi have PLO in them. I take the time to explain them to students in the above mentioned courses. It reinforces communication between student and Prof regarding expected learning outcomes.


(Remember: Save your progress)


Additional Assessment Activities

Q6.

Many academic units have collected assessment data on aspect of their program *that are not related to the PLOs* (i.e. impacts of an advising center, etc.). **If** your program/academic unit has collected data on program *elements*, please briefly report your results here:

Please see Q. 3.3.2

 No file attached

 No file attached

Q7.

What PLO(s) do you plan to assess next year? [**Check all that apply**]

- 1. Critical Thinking
- 2. Information Literacy
- 3. Written Communication
- 4. Oral Communication
- 5. Quantitative Literacy
- 6. Inquiry and Analysis
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. Intercultural Knowledge and Competency
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. Global Learning
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. Overall Competencies in the Major/Discipline
- 19. Other, specify any PLOs not included above:

a.

b.

c.

Q8. Please attach any additional files here:

No file attached

No file attached

No file attached

No file attached

Q8.1.

Have you attached any files to this form? If yes, please list every attached file here:

ITALIANAssessRubricsStandards16.pdf

ITAL 111 2015 Syllabus

Ital 110 and 111 Guidelines for Reading and Textual Analysis

ITALIANCurriculumMap.pdf

ItalianMinorUndergraduateProgramAssessmentfor2016.pdf

Two links were also provided:

<https://www.youtube.com/channel/UCM0DQ3OrTZvaMSKwG2OQQ2w>

<https://www.youtube.com/playlist?list=PL0lpIpMs5Mk04UuhozxfaORFxy1eljufa>

Program Information (Required)

P1.

Program/Concentration Name(s): [by degree]

Minor FORL Italian

P1.1.

Program/Concentration Name(s): [by department]

FORL Italian Minor

P2.

Report Author(s):

Barbara Carle

P2.1.

Department Chair/Program Director:

Curtis Dean Smith

P2.2.

Assessment Coordinator:

Barbara Carle, Curtis Dean Smith

P3.

Department/Division/Program of Academic Unit

Foreign Languages

P4.

College:

College of Arts & Letters

P5.

Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):

Fall 2015 45
Spring 2016 84

P6.

Program Type:

- 1. Undergraduate baccalaureate major
- 2. Credential
- 3. Master's Degree

4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)

5. Other, specify:

P7. Number of **undergraduate degree programs** the academic unit has?

P7.1. List all the names:

P7.2. How many concentrations appear on the diploma for this undergraduate program?

P8. Number of **master's degree programs** the academic unit has?

P8.1. List all the names:

P8.2. How many concentrations appear on the diploma for this master's program?

P9. Number of **credential programs** the academic unit has?

P9.1. List all the names:

P10. Number of **doctorate degree programs** the academic unit has?

P10.1. List all the names:

When was your assessment plan ...	1. Before 2010-11	2. 2011-12	3. 2012-13	4. 2013-14	5. 2014-15	6. No Plan	7. Don't know
P11. developed?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
P11.1. last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

P11.3.

Please attach your latest **assessment plan**:



Italian Minor Undergraduate Program Assessment Program for 2016.pdf
20.97 KB

P12.

Has your program developed a **curriculum map**?

- 1. Yes
- 2. No
- 3. Don't know

P12.1.

Please attach your latest **curriculum map**:



ITALIANCurriculumMAP.pdf
58.95 KB

P13.

Has your program indicated in the curriculum map where assessment **of student learning** occurs?

- 1. Yes
- 2. No
- 3. Don't know

P14.

Does your program have a capstone class?

- 1. Yes, indicate:
- 2. No
- 3. Don't know

P14.1.

Does your program have **any** capstone project?

- 1. Yes
- 2. No
- 3. Don't know

(Remember: Save your progress)

Appendix I: Program Learning Outcomes (PLOs) for the Italian Minor Undergraduate Program

Here is the list of the detailed program learning outcomes (PLOs) for the Italian Minor undergraduate program:

DEPARTMENT LEARNING GOALS

Goals and Objectives of the Language Areas in the Foreign Language Department

Program Goals	Learning Objectives/Outcomes
1. Communicate in languages other than English	1.1 Students can engage in oral communications as evidenced by their ability to present an oral report on a given topic under testing conditions.
	1.2 Students engage in conversations in the target language in a variety of topics under testing conditions.
	1.3 Students can communicate in written language as evidenced by their ability to write a report on a given topic
2. Gain knowledge and understanding of other cultures	2.1 Students demonstrate knowledge of traditions and institutions of the target culture, such as marriage, work, social stratification
	2.2 Students identify and/or discuss artistic expressions of the target culture, such as paintings, music, literature, architecture
	2.3 Students demonstrate knowledge of everyday or "popular" culture, such as eating, shopping, travel, lodging
3. Develop critical thinking skills by the connection with other disciplines	3.1 Students demonstrate basic knowledge of the history and current social and political developments in the target culture
	3.2 Students identify and/or discuss literary and intellectual developments in the target culture
4. Develop critical thinking skills and information literacy through insight into the nature of language and culture	4.1 Students describe and/ or discuss linguistic similarities and differences between the target language and their own
	4.2 Students identify cultural similarities and differences between the target culture and their own
5. Participate in multilingual communities and acquire information	5.1 Students will gain exposure to use the target language beyond the school setting by participating in out of school activities/study-abroad programs using the target language
	5.2 Students find information regarding the target culture using sources in the target language

Appendix II: Writing Rubric for PLO 1.3: Writing Skills

Criterion	Accomplished 5	Competent 4	Good 3	Developing 2	Beginning 1
1.3.1 Thesis and evidence	<ul style="list-style-type: none"> Thesis is original, clear and closely matches the writing assignment; relevant evidence supports thesis. Writing is full of details; supports what is important about the topic. (5) 	<ul style="list-style-type: none"> Although not original, thesis is fairly clear and matches the writing task, although evidence supports all statements. Details are present but not developed.(4) 	<ul style="list-style-type: none"> Thesis is somewhat clear but evidence sometimes is inadequate to support all statements. Details are general and not specific. Topic may be too big. (3) 	<ul style="list-style-type: none"> Thesis is ambiguous or very vague or ignores the purpose of the assignment; evidence loosely related to the writing task. Details are not clear. (2) 	<ul style="list-style-type: none"> Thesis is missing and/or absence of relevant evidence and details. (1)
1.3.2 Knowledge of Conventions	<ul style="list-style-type: none"> Shows mastery of conventions of construction of sentences (word order, agreement, tense, number, articles, pronouns, prepositions). Mastery of conventions of spelling, punctuation, and accent marks. (5) 	<ul style="list-style-type: none"> Few grammatical errors that cause the reader some distraction; effective but simple constructions; several errors in word order, agreement, tense, number, articles, pronouns, prepositions. Occasional errors of spelling, punctuation, accent marks; <i>meaning seldom obscured.</i> (4) 	<ul style="list-style-type: none"> More frequent errors in word order, agreement, tense, number, articles, pronouns, prepositions. More errors of spelling, punctuation, accent marks; <i>meaning is obscured in some areas.</i>(3) 	<ul style="list-style-type: none"> Major weaknesses in grammar that cause significant distraction; frequent errors in word order, agreement, tense, number, articles, pronouns, prepositions; reads like a translation from English.. Frequent errors of spelling, accent marks, punctuation; <i>meaning is confused or obscured.</i> (2) 	<ul style="list-style-type: none"> Shows no mastery of conventions; poor grammar; no mastery of sentence construction rules; does not communicate. Dominated by errors of spelling, punctuation, accent marks; <i>meaning is lost.</i> (1)
1.3.3 Organization and Coherence	<ul style="list-style-type: none"> Original title. The paper has a clear beginning, middle & ending. Ideas & details are presented in logical order. Skillful use of transition words and phrases to show the relationships among ideas. Transitions are internally coherent. Paper is complete. (5) 	<ul style="list-style-type: none"> An appropriate title is present. Ideas/details are mostly presented in logical order. Some irrelevant ideas/paragraphs included; some ideas are omitted/not fully developed. Attempt to use some transitions words and phrases to show the relationships among ideas. Transitions are somewhat fluid. Paper seems complete. (4) 	<ul style="list-style-type: none"> A title is present. The paper is somewhat organized, but seems unfinished. Many irrelevant ideas/paragraphs included; many ideas omitted or not fully developed. Inconsistent use of basic transition words or phrases; It is not clear how some details are connected to the main idea or story. Some details are not in the right spot. (3) 	<ul style="list-style-type: none"> There is little organization to the paper. Frequent digressions; loose connection of ideas; serious omissions or underdevelopment. Little attempt to use transition words and phrases; writing does not connect to the main idea or story. Ending is missing or does not connect to the story or main idea. (2) 	<ul style="list-style-type: none"> No organization to the paper. No explicit relationships among ideas. Many one-sentence paragraphs. Lack of transition words/phrases. There is no beginning or end to the paper; ideas seem disconnected and do not fit with the main idea or story. Paper is confusing. (1)
1.3.4 Sentence/fluency	<ul style="list-style-type: none"> Consistently and effectively incorporates a range of varied sentence patterns to reveal syntactic fluency. The writing is natural and flows smoothly. (5) 	<ul style="list-style-type: none"> Effectively incorporates a range of varied sentence patterns to reveal syntactic fluency. Paper flows smoothly, but has some rough spots. (4) 	<ul style="list-style-type: none"> Includes a range of varied sentence patterns. Some parts of the paper are difficult to read. (3) 	<ul style="list-style-type: none"> Attempt to include different sentence patterns but with uneven success. Paper does not flow smoothly. Choppy or awkward sentences and many parts are difficult to read (2) 	<ul style="list-style-type: none"> Simple sentence patterns. Paper is difficult to read. Difficult time identifying where one idea ends and the next begins. (1)
1.3.5 Vocabulary	<ul style="list-style-type: none"> Extensive and sophisticated range of vocabulary. Precise word choices; effective use of idioms, appropriate register. <i>Clear meaning.</i> Interesting to read. (5) 	<ul style="list-style-type: none"> Adequate range of vocabulary. Occasional errors of word/idiom form, choice, and usage, <i>but meaning is not obscured.</i> Some interesting words and phrases that are clear. (4) 	<ul style="list-style-type: none"> Adequate range of vocabulary. Word choices get the message across but frequent errors of word/idiom form, choice, and usage. <i>Meaning is not obscured.</i> (3) 	<ul style="list-style-type: none"> Vocabulary is not all translation. Word choices make the writing unclear to the reader. <i>Word choices confuse the meaning.</i>(2) 	<ul style="list-style-type: none"> Vocabulary is essentially translation; invented words; clear projection from English. Confusing word choices. <i>Meaning is unclear.</i>

Standards and Achievement Targets: 70% of our undergraduate students should score **3 or above** in their senior year; 70 % of our first year graduate students should score **3 or above**, and get **4 or above** by the time of their graduation

Appendix III: Critical Thinking Rubric for PLO 3.2: Connections to other disciplines

Criterion	Accomplished 5	Competent 4	Good 3	Developing 2	Beginning 1
3.2.1 Thesis and evidence	<ul style="list-style-type: none"> • Thesis is original, clear and closely matches the writing assignment; relevant evidence supports thesis. • Writing is full of details; supports what is important about the topic. (5) 	<ul style="list-style-type: none"> • Although not original, thesis is fairly clear and matches the writing task, although evidence supports all statements. • Details are present but not developed.(4) 	<ul style="list-style-type: none"> • Thesis is somewhat clear but evidence sometimes is inadequate to support all statements. • Details are general and not specific. Topic may be too big. (3) 	<ul style="list-style-type: none"> • Thesis is ambiguous or very vague or ignores the purpose of the assignment; evidence loosely related to the writing task. • Details are not clear. (2) 	<ul style="list-style-type: none"> • Thesis is missing and/or absence of relevant evidence and details. (1)
3.2.2 Content and Ideas/ Reflection on context and assumptions	<ul style="list-style-type: none"> • Discussion of literary and/or intellectual developments in target culture qualified by considerations of experiences, circumstances, conditions and environment that influence perspectives and the implications of those perspectives.(5) 	<ul style="list-style-type: none"> • Discussion of literary and/or intellectual developments in target culture presented with recognition of contextual sources of bias, assumptions and possible implications of bias. (4) 	<ul style="list-style-type: none"> • Discussion of literary and/or intellectual developments in target culture presented tentatively. • Emerging awareness of own and others' biases, ethical and political, historical sources and implications of bias. (3) 	<ul style="list-style-type: none"> • Discussion of literary and/or intellectual developments in target culture presented with little recognition of own personal and cultural bias. • Little recognition of ethical, political, historical considerations. (2) 	<ul style="list-style-type: none"> • Discussion of literary and/or intellectual developments in target culture presented in absolutes. No recognition of own personal and cultural bias. • No recognition of ethical, political, historical considerations. (1)
3.2.3 Conclusions, implications and consequences	<ul style="list-style-type: none"> • Identifies conclusions / implications relative to the contexts important to the issue / topic at hand. • Conclusions are based on a synthesis of evidence from various sources. • Evidence that has been evaluated from disparate viewpoints. • Analysis of implications indicates awareness of ambiguity.(5) 	<ul style="list-style-type: none"> • Identifies conclusions / implications as having connections to some relevant contexts. but in a limited fashion • Conclusions and evidence are relatively obvious, with synthesis drawn from selected (cherry picked) evidence. • Assertions of cause are also selective. • Considerations of consequences are timid or obvious and easy (4) 	<ul style="list-style-type: none"> • Identifies conclusions / implications as having connections to other contexts, but in a limited fashion. • Conclusions are somewhat supported by evidence, with only emerging synthesis. • Assertions of cause are vague supported mostly by opinion • Considerations of consequences are narrow, exaggerated, dichotomous. (3) 	<ul style="list-style-type: none"> • Identifies conclusions / implications, but within a single context. • Conclusions are not supported by evidence or repeat the evidence with emerging synthesis and elaboration. • Assertions of cause are doubtful, without support of evidence • Considerations of consequences are sketchy, and drawn in absolutes. (2) 	<ul style="list-style-type: none"> • Fails to identify conclusions, implications, and consequences of the issue or the key relationships between the other elements of the problem, such as context, assumptions, data and evidence. • Tendency to confuse correlation and cause. • Considerations of consequences are absent. (1)

Rubric for 1B's (Appendix C)

California State University, Sacramento

Student's name: _____

Semester: _____

Language: _____

Date: _____

Total: _____

	Task Completion	Accuracy	Vocabulary	Cultural appropriateness
3	Superior completion of task; addresses prompt with rich content that includes ideas developed with elaboration and detail. (3)	Good control of basic syntactic structures; appropriate use of grammar, with sporadic errors in complex structures. (3)	Wide range of new vocabulary and idioms, with sporadic errors. (3)	Consistent use of register and style appropriate to situation except for occasional lapses
2	Adequate completion of task; addresses prompt with appropriate content that includes ideas with some elaboration and detail. (2)	Some control of basic syntactic structures; some errors in grammar sometimes interfere with comprehensibility. (2)	Good range of new vocabulary and idioms; some inappropriate vocabulary and idioms interfere with comprehensibility. (2)	Use of register and style appropriate inconsistent or includes many errors.
1	Partial completion of task; addresses prompt with appropriate but incomplete content; basic ideas with little elaboration or detail. (1)	Limited control of basic syntactic structures; errors in grammar frequently interfere with comprehensibility or results in very fragmented language. (1)	Insufficient and inaccurate vocabulary and idioms constantly interfere with comprehensibility. (1)	Constant use of register and style inappropriate to situation. (1)
0	Minimal completion of task; does not address prompt; content is undeveloped and/or somewhat repetitive. (0)	Lack control of basic syntactic structures; errors in grammar significantly interfere with comprehensibility and results in very fragmented language. (0)	Very limited and/or inappropriate use of vocabulary and idioms prevent comprehensibility. (0)	No appropriate use of register and style

Task Completion: _____ Accuracy: _____ Vocabulary: _____ Cultural appropriateness: _____

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
and by appointment tel: 278 6509
e-mail: carleb@csus.edu

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 Concini

- *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!

Italian 110 and 111

Guidelines to EXPLAINING/READING A LITERARY TEXT IN ITALIAN

The text must be explained, that is, one shouldn't rely on elements outside the text (historical details, biographical elements of the author's life) unless the text explicitly requires them.

A. General Introduction.

1. The genre of the text must be identified. (As in zoology, what is the name of the animal and what characteristics will we immediately associate with it?) The text could be a novella, a sonnet, a novel, (what type of novel...)
2. If dealing with a novel or lengthy work, place the context of the passage or stanzas you are analyzing. At what moment in the text does it occur. Who or what is evoked?
3. Read the text or passage out loud. This is especially crucial for poetry, but also essential and helpful with prose texts as well. Articulate vowels correctly. See the Professor for practice and guidance.

B. Introduction to the explanation

1. Interest of poem or text
 2. Theme, main theme
 3. Tone, comical, humorous, ironic, playful, melancholy, melodrammatic, parodical (involving parody), pathetic, satirical, tragic, etc.
 4. Function of text or passage: convince, criticize, describe, amuse, move, express a sentiment or emotion, paint a portrait, illustrate a moral truth or a philosophical one, instruct, show the customs of a society at a given moment, please, testify....
 5. Composition of the passage: structure of various parts or stanzas: Where are the descriptions, When do the definitions occur? Is there dialogue and when. What is the first image? Also where certain devices occur, metaphors, similes, couples of adjectives or oxymorons.
- 5a. LEXICON: vocabulary: What types of words are used. Each author has his or her repertory of chosen words and images. What are they? What words are KEY? Why?

C. Explanation

1. Follow the order of the above five parts and explain
2. Focus on the most significant elements and comment them
3. Study the style of the passage, the relationship between form and content, formal devices, i.e., use of rhetorical figures, lexicon, in relation to themes, actions, ideas.

C. Conclusion of Explanation

1. Summarize and repeat interest or originality of piece
2. If dealing with a prose passage indicate whether or not it's representative of the work as a whole (consider style and themes). If dealing with poetry, explain what are the distinctive traits of the author's style.

3. Interpret the text (appreciation, personal comment or criticism)

Italian Minor Undergraduate Program Assessment Program for 2016-2017

PLoS to be assessed

Critical Thinking:	Italian 110
Written Communication:	All Italian courses
Oral Communication:	Italian 110, Italian 1A, 1B, 2A/B
Inquiry and Analysis:	Italian 111, Italian 104A
Reading:	All Italian courses
Global Learning:	All Italian courses

Assessment Tools and Measures

Oral presentations, written reports and assignments, oral readings and recitations, guiding questionnaires (Italian 104A)

Possibly other tools

As a **MINOR** (coursework at the Sac State campus),

Italian will offer you the global edge necessary to be competitive in the world of today

by sharpening your critical thinking (Dante),

your capacity to appreciate and analyze visual arts (Cinema)

and your awareness of the predeterminations of your own language and culture

(while Italian culture opens up an entire new world for you).

Students may also complete a **Minor** in Florence or apply for the Special Major.

i corsi

Roadmap

Language Courses: Gateway to the Minor

Italian 1A Elementary Italian

Italian 1B Elementary Italian

Italian 2A/B Combined 2nd and third semesters

Courses required for the Minor in Italian: (12 units or 4 (100 level) courses)

The Italian Minor combines courses on

Italian CINEMA, LITERATURE, and CULTURE

Italian 102 Italian Advanced Conversation or Italian 104A

Italian 103 Advanced Grammar and Composition or Italian 130

Italian 104A Introduction to Italian Cinema I (G.E. course)

Italian 104B Introduction to Italian Cinema II

Italian 130 Italian Civilization The Dialogue Form (G.E. Course)

Italian 110 Introduction to Italian Literature I DANTE

**Italian 111 Introduction to Italian Literature II CONTEMPORARY ITALIAN
POETRY**

Italian 180 Seminar Conducted in English

Italian 194 Field Experience/Internship

Italian 195 Field Work/Tutoring

Italian 196 Experimental Offerings in Italian

Italian 199 Special Problems