

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Graduate Programs</b>		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> LLCL  <b>College</b> Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
<b>Prefix</b> ITT  <b>Number</b> 6527	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> <b>Lab Code</b>	<b>Type of Course</b> <div style="border: 1px solid red; padding: 2px;">Lecture</div>	<b>Course Title</b> Italian America: Translating Identities
<b>Credits</b> <i>(Review Provost Memorandum)</i> 3	<b>Grading</b> <i>(Select One Option)</i>  <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see <a href="#">Guidelines</a>)</i> This course delves into the complexities of the Italian American world. Perhaps one of the most discussed "hyphenated" identities in the American melting pot, Italian-American culture presents an incredibly rich production in literature and film. This course takes advantage of multiple perspectives, starting from an historical and documentary background, passing through the imaginary and the literary world, and ending with indications of contemporary social and political activism. Knowledge of Italian is valued but not required.	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i> fall 2019	<b>Prerequisites</b> none		<b>Corequisites</b> n/a
		<b>Registration Controls</b> <i>(Major, College, Level)</i> Graduate Status	
<b><i>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</i></b>			
<b>Minimum qualifications needed to teach course:</b> Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		<b>List textbook information in syllabus or here</b>  Novels, articles, and movies.	
<b>Faculty Contact/Email/Phone</b> Ilaria Serra, iserra1@fau.edu, 7-0286		<b>List/Attach comments from departments affected by new course</b> Communication (Film Certificate) - approval included	

<b>Approved by</b> Department Chair _____ College Curriculum Chair _____ College Dean _____ UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	<b>Date</b> 11/26/2018 12/7/18 12/7/18 1/25/19 _____ _____ _____ _____
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Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.

Florida Atlantic University  
Department of Languages, Linguistics and Comparative Literature  
CU 234- 777 Glades Road - Boca Raton, Florida 33431

**GRADUATE COURSE - ITT 6527 – SPRING 2019 # 36575**  
***TRANSLATING IDENTITIES: ITALIAN AMERICA***  
**3 CREDITS**

***This syllabus includes the film material  
for use in the FAU Film Certificate***

Prof.: Ilaria Serra  
Email: [ilaria.serra@fau.edu](mailto:ilaria.serra@fau.edu)  
Class time: Monday 7:10pm - 10:00pm - CU 321 A  
Office Hours: TR 9.30-12.00 & by appointment

*I am an Italian-American. My roots are deep in an ancient soil,  
drenched by the Mediterranean sun,  
and watered by pure streams from snow capped mountains. . . .  
My heritage has dedicated me to this nation. I am proud of my heritage,  
and I shall remain worthy of it. I am an Italian-American.  
Angelo Bianchi (former President of the Order of the Sons of Italy in America)*

**Catalog Description**

This course delves into the complexities of the Italian American world. Perhaps one of the most discussed “hyphenated” identities in the American melting pot, Italian-American culture presents an incredibly rich production in literature and film. This course takes advantage of multiple perspectives, starting from an historical and documentary background, passing through the imaginary and the literary world, and ending with indications of contemporary social and political activism. Knowledge of Italian is valued but not required.

**No prerequisites.**

**Course Objectives**

This course aims to offer:

- First hand knowledge of a rich number of Italian American works.
- First hand contact with analytical and critical perspectives on ethnic studies.
- Stimulation of the students’ critical abilities, as they will be asked to POSSIBLY produce a real journal article to be submitted to an Italian American journal (*VIA. Voices of Italian Americana* or *ItalianAmericana*), or a presentation for the annual Italian American Studies Association conference. (GSA Funds can be used)\*\*

GRADUATE COLLEGE

**JAN 29 2019**

Received

## Assignments

- Prepare weekly oral presentations
- Keep a log in preparation of the final paper. You will have to keep an electronic file with quotations and reflections that the readings elicit in you, keeping in mind the topic of your final paper. To be submitted every month.
- \*\*Final paper. Large part of the final grade will depend on the quality of the final paper. The essay will be 18 pages long, including notes (plus bibliography). See second week assignment for explanations.
- This paper can be substituted by the production of a radio series: Italian American Stories from South Florida, radio interviews for Radio Belpaese (with written narrative).
- For the Film Certificate, the final project must include a review-essay analyzing the relevance of the film viewed to the student final research. This can be incorporated in the final paper.

## Grade Criteria:

- 30% Three monthly logs  
30% Active participation and presentations  
40% Final essay

## Grading scale:

A = 92-100	A- = 90-91		
B+ = 88-89	B = 82-87	B- = 80-81	
C+ = 78-73	C = 72-77	C- = 70-71	
D+ = 68-69	D = 66-67	D- = 64-65	less than 64 = F

## Required Texts:

Pavese, Cesare. *La luna e I falò* / *The Moon and the Bonfires*, 1949  
D'Angelo, Pascal. *Son of Italy*, 1924  
Di Donato, Pietro. *Christ in Concrete*, 1937  
John Fante, *Wait Until Spring Bandini*, 1938  
Jerry Mangione, *Mount Allegro*, 1942  
Mario Puzo, *The Godfather*, 1969  
Helen Barolini, *Umbertina*, 1979  
Helen Barolini, *The Dream Book*, 1985  
Articles and texts posted in Canvas

## **Attendance Policy Statement**

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.*

*Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-*

*approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting.*

### **Policy for missed Work or Assignments**

*Students who are absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence. If you need extension time, ask your instructor.*

### **Disability policy statement**

*In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).*

### **Counseling and Psychological Services (CAPS) Center**

*Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

### **16. Code of Academic Integrity policy statement**

### **Academic Honor Code and Academic Integrity**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see*

*[http://wise.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)*

## **CALENDAR**

### **Week 1: 9 Gennaio**

**Introduzione. Panoramica storica.**

**Il trattino (the hyphen), *Translatio*, Identità**

**Readings:**

Richard Alba, *The Twilight of Ethnicity* (BB)  
Ilaria Serra, Introduction, *The Value of Worthless Lives* (BB)

**Ph.D. readings:** Steinberg, *The Ignominious Origins of Ethnic Pluralism* (BB)

We will be watching Gian Antonio Stella's *L'Orda*, and Will Parriniello's Little Italy.

**Film Certificate Viewing:** Martin Scorsese's *Italianamerican* (youtube).

*Jan 15: last day to drop/add*

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**Week 2: 16 gennaio**

**MARTIN LUTHER KING – NO CLASS**

**Assignment 1-** Italian Americans today: find an ORIGINAL final paper topic (Italians in Boca, relatives, oral histories (Klapp Herman), Mammano, Doris-Duci-The Boys, Il Circolo, photos (Riccio), music, art... radio bel paese, ItalianAmerica paper, ItalianAmerican WWII letters... Write a paragraph or two on what is interesting in them, the main theme, the questions and the curiosity they raise in you.

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**Week 3: 23 gennaio**

**Italiani all'estero: ri-considerazioni**

**Readings:**

Max Farrand, "The Colonial Hyphen" (*New Republic*, 1916) BB  
Daniel Aaron, *The Hyphenated Writer and American Letters* 1964 (BB)  
Daniel Aaron, *The Hyphenate American Writer* 1985 (BB)  
D'Acerno, Pellegrino. *Lexicon* (BB)

**Ph.D. readings:**

Anthony Tamburri, *In Recognition of the Italian/American Writer* BB  
Linda Hutcheons, *Cryptoethnicity* (BB)  
Dorothy Calvetti Bryant. *How Many Hyphens do you Need to Define an Italian-American Writer?* BB

**Film Certificate Viewing:** *Who's That Knocking at My Door* (Scorsese, 1968)

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**Settimana 4: 30 gennaio**

**Assignment 2-** paragraph on "Su quale trattino mi bilancio"?

**Italiani all'estero: le origini letterarie**

**Readings:**

Pavese, Cesare. *La luna e i falò* / *The Moon and the Bonfires*  
Levi, *Christ Stopped at Eboli* (excerpts)

**Ph.D. readings:** La questione meridionale (Antonio Gramsci) BB  
Vecoli, Rudolph. *Contadini in Chicago: a Critique of the Uprooted* (BB)

**Film Certificate Viewing:** *Pane Amaro* (Gianfranco Norelli, 2009)

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**Settimana 5: 6 febbraio**

**This class will be substituted by the two-day Symposium of the preceding week: "Italy in Transit" February 3 and February 4.**

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**Settimana 6: 13 febbraio**

**Confini: una prima definizione dell'identità italoamericana fra realtà e immaginazione. Gli italoamericani nel cinema muto e nella stampa a cavallo del secolo. La nascita dello scrittore italoamericano. Sister Blandina, Ciambelli e i Misteri. Pascal D'Angelo.**

**Readings:** Pascal D'Angelo, *Son of Italy*  
Deleuze, Gilles, and Félix Guattari. "What is a Minor Literature?" in Richter, 1777-82.

**Ph.D. readings:** Riis, *Neighbors* BB  
Riis, *Children of the Tenements* BB  
Amy Bernardy. *Italia Randagia* (excerpts) BB  
Constantine Panunzio, *The Soul of an Immigrant* (excerpt) BB

**Film Certificate Viewing:** *The Godfather part II* (Coppola, 1972)

**First Log Due**

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**Settimana 7: 20 febbraio**

**Identità della classe operaia italoamericana**

**Readings:** Pietro di Donato. *Christ in Concrete*

**Ph.D. readings:** Tamburri, Anthony. *Pietro Di Donato's "Christ in Concrete": An Italian American Novel Not Set in Stone*

**Film Certificate Viewing:** *Mac* (John Turturro, 1992)

*Give us this Day*, Edward Dmytryck (1949)

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**Settimana 8: 27 febbraio**

**Creatività linguistica tra parola e  
immagine: Pietro di Donato, Guglielmi and Fasanella**

**Readings:**

Jerry Mangione, *Mount Allegro*

Pascoli, Giovanni. *Italy*.

Adolfo Rossi, *Un Italiano in America* (excerpt)

Marx, Karl. "The Alienation of Labor from *Economic and Philosophic Manuscripts of 1844*," in Richter, 397-405.

- - -. "Consciousness Derived from Material Conditions from *The German Ideology*," in Richter, 406-09.

- - -. "On Greek Art in Its Time from *Contributions to a Critique of Political Economy*," in Richter, 410-11.

**Ph.D. readings:** Viscusi, Robert. *De Vulgari Eloquentia* (BB)

Michael La Sorte, *Italglish: The Immigrant Idiom* (BB)

**Film Certificate Viewing:** *A Bronx Tale* (De Niro, 1993)

*March 5: last day to drop w/o "F"+fee*

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**Settimana 9: 6 marzo:        SPRING BREAK**

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**Settimana 10: 13 marzo**

**John Fante: l'identità nella polvere**

**Readings:** John Fante, *Wait Until Spring Bandini*

Bakhtin, Mikhail, "Heteroglossia in the Novel" (Richter, 588-594)

**Ph.D. readings:** Pettener, Emanuele. "Don Chisciotte in Colorado." *Nel nome del padre, del figlio e dell'umorismo. I romanzi di John Fante* (Cesati Editore, 2010) (BB)

Aneta Pavlenko, "Bilingual Selves" (from *Bilingual Minds: Emotional Experience, Expression and Representation*, Multilingual Matters, 2006) (BB)

John Fante, "Odyssey of a Wop" (BB)

**Film Certificate Viewing:** *True Love* (Savoca, 1989)

**Second Log Due: da consegnare via e-mail il giovedì/venerdì**

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**Settimana 11: 20 marzo**

**La donna italoamericana: la prima generazione**

**Readings:** Helen Barolini. *Umbertina: Umbertina* (first part)

*The Dream Book*, Introduction

Gilbert, Sandra M., and Susan Gubar. "From *Infection in the Sentence: The Woman Writer and the Anxiety of Authorship*," in Richter, 1531-44.

**Film Certificate Viewing:** *Household Saints* (Savoca, 1993)

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**Settimana 12: 27 marzo**

**La seconda generazione**

**Readings:** *Umbertina*: Marguerite (second part)

Excerpts from *The Dream Book*

Ilaria Serra, "Rina quasi Orienta." *Oltreoceano* (BB)

**Film Certificate Viewing:** *Riding in the Car with Boys* (Marshall [Masciarelli] 2001, 113')

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**Settimana 13: 3 aprile**

**La terza generazione**

**Readings:** *Umbertina*: Tina (third part)

Excerpt from Tamburri, Giordano, Gardaphe, *From the Margins* ("My Grandfather's Suit," Ruffolo)

**Ph.D. readings:** "Il caso della casa" (Robert Viscusi)

De Salvo, "Crazy in the Kitchen" (Excerpt) (BB)

von Heune Greenberg and Helen Barolini, "Interview: Helen Barolini,"

*MELUS* (JStor)

**Film Certificate Viewing:** *Tarantella* (De Michiel, 1996)

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**Settimana 14: 10 aprile**

**Identità in limine**

**Readings:** Mario Puzo, *The Godfather*

Mario Puzo, "Choosing a Dream" (BB)

Freud. "The Uncanny," in Richter, 514-32.



**Ph.D. readings:** Excerpts from *Fortunate Pilgrim*

**Film Certificate Viewing:** *The Godfather* (Coppola, 1972)

**Third Log Due**

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**Settimana 15: 17 aprile**

**Italoamericani in versi: poesia e identità**

**Readings:** Joseph Tusiani, *Gente Mia, Ethnicity*  
Emanuel Carnevali, *Furnished Rooms*  
Poems from *From the Margins*: Ferlinghetti, Di Prima, Stefanile  
The Poetry of Objects: the art of B. Amore  
Horace. "The Art of Poetry," in Richter, 82-94.

**Ph.D. readings:**

Gioia, Dana. *What is Italian American Poetry?*  
(<http://www.danagioia.net/essays/eitalamer.htm>)  
Poems from Giunta Edvige, *The Milk of Almonds* (BB)  
Excerpts from *The Dream Book*  
Serra, Ilaria. "Geografia dell'assenza" (BB)

**Film Certificate Viewing:** *Big Night* (Tucci, 1995)

**Final essay summary and one paragraph introduction due.**

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**Settimana 16: 24 aprile:**

**Una complessa identità: italoamericani e omosessualità**

**Readings:** [http://www.huffingtonpost.com/michael-carosone/a-personal-paradox-my-life-as-an-italian-american-gay-man\\_b\\_1656426.html](http://www.huffingtonpost.com/michael-carosone/a-personal-paradox-my-life-as-an-italian-american-gay-man_b_1656426.html)

Serra, Ilaria. "Le streghe son tornate" (*Journal for the Academic Study of Magic*)

Austin, J.L. "[Constatives and Performatives] from *How to Do Things with Words*," in Richter, 679-84.

---. "[Speech Acts: Locutionary, Illocutionary, Perlocutionary] from *How to Do Things with Words*," in Richter, 685-90.

**Ph.D. readings:** Suggested viewing: *Italics: Gay in Italian America* (Youtube)

**Film Certificate Viewing:** *Nunzio's Second Cousin* (DeCerchio, 1994 [16 min.])  
Tony Vitale, *Kiss me Guido* (1997)

## **Discussione dei saggi finali**

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**1 Maggio: consegna e presentazione finale dei saggi**

**From:** Anthony Guneratne  
**Sent:** Wednesday, April 26, 2017 7:17 PM  
**To:** Anthony Guneratne <guneratn@fau.edu>; Ilaria Serra <iserra1@fau.edu>  
**Cc:** faucorrespondence@yahoo.com  
**Subject:** Ilaria re. the Executive Committee of the Grad Certificate in Film and Culture / Vincenza

Dear Ilaria,

The Executive Committee of the Graduate Certificate in Film and Culture met last week and I put forward a motion that you be invited to join the Executive Committee as a member. I pointed to your long commitment to the Graduate Certificate and your notable service on committees, as well as your publications on film and regular teaching of film courses. Indeed, I was able to offer proof: I took Vincenza's application to the committee and submitted the course you designed for her as an elective (ITW6938). At the same meeting, I requested that they accept your course for the Certificate as an elective, and all the members of the Committee were impressed by how you detailed the component that was specifically designed for the Certificate. Vincenza should be accepted into the Certificate program at the end of this semester (indeed, at that point, all her work should be complete).

Thus, we would all appreciate it if you accept to serve on the Executive Committee beginning in the Fall of 2017. As I mentioned to you previously, the committee consists of illustrious members from diverse disciplines. We are extremely cooperative and get a lot done quickly, as in a sense you know already. Although we met very frequently for a number of years (up to three times a semester at the beginning), we tend to do much of our work by email and electronic communication, and now meet once a semester (at most twice if the need arises). Unlike many other committees the obligations are seldom onerous and our approach is nicely encapsulated in our webpage.

With all good wishes,

Anthony

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