**BOSTON UNIVERSITY STUDY ABROAD PADUA**

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<thead>
<tr>
<th>COURSE</th>
<th>CAS LI 355 ITALIAN MIGRANT LITERATURE</th>
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<tbody>
<tr>
<td>LANGUAGE</td>
<td>ITALIAN</td>
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<tr>
<td>INSTRUCTOR</td>
<td>Laura Lenci, Ph.D</td>
</tr>
<tr>
<td>INSTRUCTOR EMAIL</td>
<td>(<a href="mailto:lencilau@bu.edu">lencilau@bu.edu</a>)</td>
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<tr>
<td>OFFICE HOURS</td>
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<tr>
<td>SCHEDULE</td>
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<td>COURSE VALUE</td>
<td>4 CREDITS</td>
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<tr>
<td>LEARNING OUTCOMES OF THE PROGRAM</td>
<td>Students activate the language and the vocabulary at different proficiency levels, from beginner to advanced, including the ability of linguistic interaction with locals in real life contexts. Students develop knowledge of Italian culture with respect to at least one of the following areas: history, literature, international relations, food policies, and the arts in general. Students show an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.</td>
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<tr>
<td>COURSE DESCRIPTION</td>
<td>It is difficult to define Italian Contemporary Literature today. In fact, the recent history of Italy demonstrates a progressive change in the identity of the Italian population, due to the strong flux of migration into the country: this changes involve on many levels not only the perspective on the history, culture and language, but also the perception of reality. Like art, literature shows how a peaceful development of cultures is possible and synthesizes positive and critical aspects through an esthetic use of language. In literary fiction language and experience, otherness and identity, tolerance and intolerance live together. How will the “other” meet the Italian experience and translate it into its own experience? How is the conflict between Italian citizenship and “foreign” roots, or, better said, between “one’s own” roots and an Italian “foreign” citizenship overcome? How is it possible to express the “I” in a specific language and at the same time represent a world that doesn’t belong to Italy? There are many authors today writing in Italian, although their native language is not Italian. And many of them are now recognized for their excellent works as a part of current Italian literature. This course offers therefore a unique opportunity for students to study a particular field of Italian Literature and to appreciate not only the language, but also the path to integration among many different cultures within our country.</td>
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<tr>
<td>LEARNING STATEMENT</td>
<td>Classes will take place on Monday and Wednesday, four hours per week. Students will invest the rest of the time in reading texts and criticisms in Italian and prepare for oral discussions in class on topics assigned by the instructor. Students will also perform in Italian (3-pages response paper; a written interview; 1 oral presentation; “Gettoni” project; final paper). To be successful, students need to study for a minimum of 6 hours per week out of the class time. This is particularly relevant due to the fact that this is a course taught in Italian, for credits, at a 300 level. The instructor encourages students to go to the office hours and ask for help at any time, in particular at the beginning and at the end of the course.</td>
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<tr>
<td>TEACHING METHODOLOGY</td>
<td>The course offers to students an opportunity to know about Italian migrant literature from the beginning to today. Since authors write in Italian, but often refers to culture, language, social and political facts of the own country, or explore philosophical/aesthetic concepts it is necessary that students read texts and criticism before class.</td>
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The first part of each class is devoted to the discussion on texts and criticism in the form of individual questions, oral presentations, application cards, oral peer review. At the beginning of each class, students will present a short excerpt of the text analyzed that day, that they particularly loved and will read it to the class and defend their choice with consistent academic motivations.

The second part of the class, instead, is devoted to text analysis or to the introduction to new authors and concepts. Students are invited to approach the literary texts through the close reading, but to also defend their interpretation making comparison and referring to the criticism related to the subject.

At the end of each class, students will complete a minute paper (1 minute) to summarize the key points of the day’s lesson.

The “Gettoni” projects aims for the students to develop the ability to select and organize relevant information related to new authors, texts, poetica, writing styles, formulate academic interpretations that also consider the interpretations of other scholars. During the semester the students will read an entire book, that will be the main subject of the Gettoni project, as well as object of discussion and text analysis during the course (see calendar).

Notes from class are crucial for the students to practice the language, learn the vocabulary of literature in Italian and organize ideas and concepts in a foreign language. Note-taking facilitates the students in the development of the command of and ability to apply the material discussed in both in-class lectures and homework.

All written assignments will be edited and returned to students for a second editing. This method aims for the students to improve their writing skills, appropriately use literary vocabulary and concepts, and develop the ability to write on subjects of literature.

A guest speaker will represent an additional opportunity to collect intellectual, linguistic and literary tools, and vocabulary necessary to speak and write on literature: Prof. Daniela Baroni on Amara Lakhous’ on Wednesday, March 6th.

As an enrichment of the cultural and artistic landscape related to the field of cultural studies, students accompanied by their professor will assist to a theatre performance.

### COURSE MATERIALS

- **Amara Lakhous, Scontro di civiltà per un ascensore a Piazza Vittorio, Roma, Edizioni e/o, 2006** (available in the BU library)
- a copy pack with readings and criticism (to be purchased at the local copyshop)
- author biography of the authors, videos and links to relevant websites, DOSSIER LAKHOUS, and Daniele Comberati’s Scrivere nella lingua dell’altro are available on the Blackboard of the course (access using your Kerberos password)

### BIBLIOGRAPHY

**Works read and discussed in class**

- Carmine Abate, Prima la vita, in Vivere per addizione, Milano, Mondadori, 2010.
- Amara Lakhous, Scontro di civiltà per un ascensore a Piazza Vittorio, Roma, Edizioni e/o, 2006 (the entire book)
- Igiaba Scego, La mia casa è dove sono, Milano, Rizzoli, 2010. (excerpts)
- Igiaba Scego, Salsicce, in Pecore nere, Roma-Bari, Laterza, 2005 (excerpts)
- Helga Schneider, Il rogo di Berlino, Milano, Adelphi, 1995. (excerpts)
- Helena Janecek, Le rondini di Montecassino, Milano, Guanda, 2010. (first chapter)

**Other quoted texts or relevant for the course**

**Videos**
www.youtube.com/watch?v=EGBoagpQoVM (lakhous, scontro di civiltà)
http://youtuberepeat.org/?videoId=gzk5H8d8F (lakhous)
https://www.youtube.com/watch?v=ILPVNuTeVc (abate)
https://www.youtube.com/watch?v=Vi4-m4Pwh0&feature=youtu.be (abate, vivere per addizione)
https://www.youtube.com/watch?v=EHFo_6zq8MU (kossi komla-ebri)
https://www.youtube.com/watch?v=hDTz6fNOwMrE (kossi komla-ebri)
https://www.youtube.com/watch?v=4v4dVL7MfZE&feature=youtu.be (helga Schneider)
https://www.youtube.com/watch?v=UKCQqXSwH0 (helena janeczek)

**Critic readings**
AA.VV., *Scrittori italiani di origine ebrea ieri e oggi: un approccio generazionale*, Utrecht, University Library Utrecht, 2007
Emma Bond, *“Verde di migrazione”. L’estetica perturbante dello straniamento ne la mano che non mordi* di Ornela Vorpsi, in *Italies*, 14/2010, pp. 441-425
(www.maldura.unipd.it/masters/italianoL2/Lingua_nostra_e_oltre)
Roberto Derobertis, *Insorgenze letterarie nella disseminazione delle migrazioni*, in *Scritture migranti*, Università di Bologna, 2007 (www.scritturemigranti.it)
(www.maldura.unipd.it/masters/italianoL2/Lingua_nostra_e_oltre)

Totò vende la Fontana di Trevi (cap. 2 Benedetta Esposito)

http://italies.revues.org/3360?lang=it

(www.maldura.unipd.it/masters/italianoL2/Lingua_nostra_e_oltre)

**on-line Magazines**
- [www.elghibli.org](http://www.elghibli.org)
- [www.scritturemigranti.it](http://www.scritturemigranti.it)
- [www.eksetra.net](http://www.eksetra.net)
- [www.letterranza.org](http://www.letterranza.org)
- [http://collettivoalma.wordpress.com](http://collettivoalma.wordpress.com) (blog founded in January 2011 by and for Italian migrant writers)
- [www.storiemigranti.org](http://www.storiemigranti.org)

**Movies not included in the course, but related to the course topics**
- *Vergine giurata*, by Laura Bispuri, 2014
- *Io sono Li*, by Andrea Segre, 2011
- *Scontro di civiltà per un ascensore a Piazza Vittorio*, Isotta Toso, 2010

## AIMS OF THE COURSE

Students will learn about the contemporary Italian literary landscape composed by non-native writers.
Students will learn literary concepts, tropes and narrative structures and will use them to analyze the works treated during the course.
Students will learn how to appreciate migrant Italian literature excerpt and to reflect on the narrative of migration.

## GRADING CRITERIA

**Grading Criteria**

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<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Attendance, class participation</td>
<td>15%</td>
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<tr>
<td>1 class presentation</td>
<td>10%</td>
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<tr>
<td>Midterm</td>
<td>15%</td>
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<tr>
<td>1 3-pages response paper</td>
<td>10%</td>
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<tr>
<td>1 written interview</td>
<td>10%</td>
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<tr>
<td>final Project “Gettoni”:</td>
<td>15%</td>
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<tr>
<td>final paper</td>
<td>20%</td>
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**Attendance, class participation:**
See BU policies below and carefully read the Academic Guidelines.

**1 Class presentation**
The presentation consists in the presentation of the biography of an author included in the course and on whom the lesson is focused. The student will refer to current criticism on the author and will present his reflections and lead a discussion session.

**Response paper**
The response paper (3 pages, in Italian, *Times New Roman* or *Garamond* 12, double spaced, margins 2cm) will be written in Italian and will discuss and critically synthetize topics and questions analyzed in class with relation to Igiaba Scego works and the narrative of identity.

**Response paper due:**
<table>
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<tr>
<th>Written interview</th>
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<td>The interview (3 pages, in Italian, Times New Roman or Garamond 12, double spaced, margins 2cm) will be written in Italian and focus on Helena Janeczek’s <em>Le rondini di Montecassino</em> and the poetics of history and memory.</td>
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<td>Interview due:</td>
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<tr>
<th>Final project “Gettoni”</th>
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<tr>
<td>The final project consists in the production of:</td>
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<tr>
<td><strong>audio episodes:</strong> nr. 5</td>
</tr>
<tr>
<td><strong>audio format:</strong> m4a (you can use Rec Voice Recorder, available for free on App Store), mp3</td>
</tr>
<tr>
<td><strong>language:</strong> Italian</td>
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<tr>
<td><strong>duration of each episode:</strong> 3 minute (not less, not more)</td>
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<tr>
<td><strong>subject:</strong> Amara Lakhous and its novel <em>Scontro di civiltà per un ascensore a Piazza Vittorio</em>. Connections and references to authors, topics and works studied during the course will be appreciated.</td>
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<td><strong>pattern:</strong> students will follow the pattern of the Radio3 radio-program called “Gettoni di Letteratura. Piccole storie di grandi scrittori” and reproduce the same structure of the radio episodes. Before starting the final project, please consult: <a href="https://www.raiplayradio.it/programmi/gettoni/archivio/puntate/Mark-Twain-af2a4500-9846-4fd1-9cbd-105340ba0480">https://www.raiplayradio.it/programmi/gettoni/archivio/puntate/Mark-Twain-af2a4500-9846-4fd1-9cbd-105340ba0480</a></td>
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<td>Students will submit their final project on</td>
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<th>Final paper</th>
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<td>Each student will write a <strong>final research paper</strong> (6 pages, in Italian, Times New Roman or Garamond 12, double spaced, margins 2cm). For <strong>quotations rules, bibliography and footnotes</strong> please follow the MLA guidelines.</td>
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<tr>
<td><strong>Not included in the 6-pages,</strong> the final paper will also include a first page with <strong>title, name of the course and of student</strong> and a <strong>critic bibliography and sitography.</strong></td>
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<td>The final paper will be preceded by a detailed outline with bibliography, and by a draft that is to be turned in to your professor per email …. and that the professor will edit. On …, the professor will meet the students individually and discuss about the draft.</td>
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<tr>
<td><strong>Final paper due:</strong></td>
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<th>BU POLICIES</th>
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<tr>
<td><strong>Examinations</strong></td>
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<tr>
<td>All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F.</td>
</tr>
<tr>
<td>Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class.</td>
</tr>
<tr>
<td>If a student is ill or has another extenuating circumstance, which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.</td>
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| **Attendance** |
| Students should note that attendance will be taken into account by faculty. Boston University Padua students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicted in the syllabus. Any student with irregular class attendance may have his/her final grade penalized. |
Absences
Unjustified absences from class, and any class related activity, will affect the students’ participation grade, which will be lowered by one letter grade for each absence.

Absence for Religious Reasons
According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness
Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments
Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism
Simply stated, plagiarism is taking another’s work and presenting it as your own. Definitions of plagiarism frequently include terms such as ‘theft’ or ‘steal’. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University’s Code of Student Responsibilities: http://www.bu.edu/lifebook/universitypolicies/policies-code.html

Disability accommodations
If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Disability and Access Service office (DAS) at 617-353-3658 to coordinate any reasonable accommodation requests. For more information, please visit: http://www.bu.edu/disability

Interruption of program or early departure
Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice
The Director and Assistant Academic Director serve as the head of the faculty and as academic advisors. The Director/Assistant Academic Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students’ home institutions’ policies and transfer credit information, non-Boston students should also contact their school’s academic advisors.

Tutorials
BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.