

CBM003 ADD/CHANGE FORM

Undergraduate Council  
 New Course  Course Change  
Core Category: Humanities Effective Fall 2009

or

Graduate/Professional Studies Council  
 New Course  Course Change  
Effective Fall \_\_

RECEIVED OCT 17 2008

1. Department: MCL College: CLASS
2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069 Email: acarrera@uh.edu
3. Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title:  
ITAL / 3308 / ITALIAN HERITAGE
  - Instructional Area / Course Number / Short Course Title (30 characters max.)  
ITAL / 3308 / ITALIAN HERITAGE
  - SCH: 3.00 Level: JR CIP Code: 1609020001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To provide for new discipline areas
5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
If Yes, please complete:
  - Instructional Area / Course Number / Long Course Title:  
\_\_\_\_ / \_\_\_\_ / \_\_\_\_
  - Course ID: \_\_\_\_\_ Effective Date (currently active row): \_\_\_\_\_
6. Authorized Degree Program(s): B. A. Italian Studies
  - Does this course affect major/minor requirements in the College/Department?  Yes  No
  - Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
  - Can the course be repeated for credit?  Yes  No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
\_\_\_\_ / \_\_\_\_ / \_\_\_\_
  - Course ID: \_\_\_\_\_ Effective Date (currently active row): \_\_\_\_\_
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
Cr: 3 Prerequisites: ENG 1304 . Description (30 words max.): The Italian-American Experience in literature, cinema, visual arts, and music. Taught in English
10. Dean's Signature: \_\_\_\_\_ Date: 10/17/08

Print/Type Name: Sarah Fishman

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: MCL - CLASS

Person making request: Alessandro Carrera Telephone: 3-3069

E-mail: acarrera@uh.edu

Dean's signature: \_\_\_\_\_ Date: 10/17/08

I. General Information:

Course number and title: Italian 3308 - Italian Heritage

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at [www.uh.edu/academics/corecurriculum](http://www.uh.edu/academics/corecurriculum)

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see Guidelines). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.



## CORE CURRICULUM COURSE REQUEST – SEPARATE SHEET

## ITALIAN 3308 – ITALIAN HERITAGE

## II. Objectives and Evaluation

## A. How does the proposed course meet the appropriate Exemplary Educational Objectives.

The objective of an Italian Heritage core curriculum course is to expand students' knowledge of the rich contribution the Italian American community has provided to the diverse cultural landscape in the U.S. especially in relation to behaviors, ideas, and values expressed in literature, cinema, the visual arts, and music. Through study of Italian American and Italian novels, poetry, films, songs, music, and paintings, whose scope is to highlight the cultural features of the Italian immigration in the U.S., the students will engage in critical analysis, learn how to form aesthetic judgments, and develop an appreciation of the role Italian Americans play in the common enterprise of U.S. culture. Specific goals include the following:

1. To demonstrate awareness of the scope and variety of artistic works produced by Italian Americans as examples of a community that makes use of art to affirm, test, modify, and readapt its core values *vis á vis* the cultural mainstream.
2. To understand works of art produced by novelists, directors, painters, and musicians of Italian American descent as expressions of individual and group values within the historical and social context of the U.S.
3. To respond critically to works in the arts and humanities by learning how to evaluate the works of Italian American artists in their specificity and in their appeal to aesthetic values that interpret and transcend the community of origin.
4. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts, and to understand how these principles apply to the artistic production originated within the Italian immigration in the U.S.
5. To demonstrate knowledge of the influence of literature, cinema, visual arts, and music on intercultural experiences, and to learn how art helps an immigrant community negotiating its social and cultural role in a broader social context.
6. To achieve a solid introduction to the overall field of Italian American art and culture and to produce written work of quality corresponding to the level this course requires.

## B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students will receive guidance in analyzing literary, cinematic, visual, and music works in relation to the social and historical context of the Italian American community. Through reading, film screenings, written assignments, presentations, and class discussions, students will be asked to exercise their critical skills in the analysis of literature, cinema, visual arts, and music works.

They will be asked to produce drafts and help evaluate each other's work in the light of the overall field and its contexts, this leading to their final draft paper. Textbooks and excerpts will cover the major topics indicated in the syllabus. An additional bibliography will be provided for students who want to choose specific topics for presentations and the final paper.

The final paper will indicate the students' level of preparedness for more advanced work in this field.

### **Evaluation of Students**

Attendance and Participation:	10%
1000 word analyses:	30%
1000 word analyses:	30%
Final paper (1000 words minimum)	30%

### **Student Evaluation of Course**

Students will be given a questionnaire about course midway in the semester and at semester's end. The questionnaire will raise questions about reading assignments, requirements, classroom procedures, etc. Students will also evaluate the course at the end of the semester using the standard evaluation form.

### **C. Delineate how these evaluation results will be used to improve the course.**

On the basis of the midterm student evaluation of the course, the professor may consider possible adjustments in the syllabus before semester's end. No syllabus change will raise the requirements or level of difficulty for the course, or make it less likely for the student to succeed. The final standard evaluation will be used for rethinking the course for the next time it is given.

### **D. The course will require substantial writing (at least 3,000 words, including at least one piece of work done outside of class and returned to the student prior to the end of the semester or term with the instructor's written evaluation of grammar, style, and content). Through evaluation of analyses by their peers and professionals, students will develop criteria for considering their own work.**

**MCL / CLASS**

**ITAL 3308 – ITALIAN HERITAGE**

**The Italian American Experience in Literature,  
Cinema, Visual Arts, and Music**

**Taught in English**

**Prof. Alessandro Carrera**

**713-743-3069**

**<acarrera@uh.edu>**

The objective of the Italian Heritage core curriculum course is to expand students' knowledge of the rich contribution the Italian American community has provided to the diverse cultural landscape in the U.S. especially in relation to behaviors, ideas, and values expressed in literature, cinema, the visual arts, and music. Through study of Italian American and Italian novels, poetry, films, songs, music, and paintings, whose scope is to highlight the cultural features of the Italian immigration in the U.S., the students will engage in critical analysis, learn how to form aesthetic judgments, and develop an appreciation of the role Italian Americans play in the common enterprise of U.S. culture.

- Students will receive guidance in analyzing literary, cinematic, visual, and music works in relation to the social and historical context of the Italian American community.
- Through reading, film screenings, written assignments, presentations, and class discussions, students will be asked to exercise their critical skills in the analysis of literature, cinema, visual arts, and music works.
- They will be asked to produce drafts and help evaluate each other's work in the light of the overall field and its contexts, this leading to their final draft paper. Textbooks and excerpts will cover the major topics indicated in the syllabus. An additional bibliography will be provided for students who want to choose specific topics for presentations and the final paper.
- The final paper will indicate the students' level of preparedness for more advanced work in this field.

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The course will require substantial writing (at least 3,000 words, including at least one piece of work done outside of class and returned to the student prior to the end of the semester or term with the instructor's written evaluation of grammar, style, and content). Through evaluation of analyses by their peers and professionals, students will develop criteria for considering their own work.

### Textbooks

TONELLI, Bill, ed. *The Italian American Reader*, Morrow 2003  
 GARDAPHÉ Fred,; GIORDANO Paolo; TAMBURRI, Anthony J., *Introducing Italian Americana: Generalities on Literature and Film*, Bordighera Press 2006  
 CAMAITI HOSTERT, Anna; TAMBURRI Anthony J, *Screening Ethnicity: Cinematographic Representations of Italian Americans in the United States*, Bordighera Press 2002

### Additional Bibliography (students will read excerpts from a choice of these books)

MANGIONE, Jerre, *La storia: Five Centuries of the Italian American Experience*, Harper Perennial 1993  
 TAMBURRI, Anthony Julian, ed. *From the Margin: Writings in Italian Americana*, Purdue University Press 2000  
 DI DONATO Pietro, *Christ in Concrete* (1944), Popular Library 1962  
 FANTE John, *Wait Until Spring, Bandini* (1938), Harper Perennial 2002  
 CIARDI, John, *The Collected Poems of John Ciardi*. Ed. by Edward M. Cifelli, University of Arkansas Press 1997  
 CORSO, Gregory, *Gasoline*, City Light Publishers 2001  
 FERLINGHETTI, Lawrence, *These Are My Rivers: New & Selected Poems, 1955-1993*, New Directions 1994  
 BAROLINI, Helen, *Umbertina*, The Feminist Press at CUNY 1998  
 BAROLINI, Helen, ed. *The Dream-Book: An Anthology of Writings by Italian-American Women*, Shocken Books 1985  
 GIUNTA Edvige, *Writing with an Accent: Contemporary Italian-American Women Authors*, Palgrave Macmillan 2002  
 GARDAPHÉ, Fred, *From Wiseguys to Wise Men: The Gangster and Italian American Masculinities*, Routledge 2006  
 GARDAPHÉ Fred, *Leaving Little Italy: Essaying Italian American Culture*, SUNY Press 2004  
 MAZZUCCO Melania, *Vita: A Novel*, Picador 2006  
 CAMAITI HOSTERT, Anna; TAMBURRI Anthony J, *Screening Ethnicity: Cinematographic Representations of Italian Americans in the United States*, Bordighera Press 2002  
 PUGLIESE, Stanislaw G., *Frank Sinatra: History, Identity, and Italian American Culture*, Palgrave Macmillan 2004  
 D'ACIERNO, Pellegrino, *The Italian American Heritage: A Companion to Literature and Arts*, Routledge 1998  
 DONATI, William, *Ida Lupino: A Biography*, University Press of Kentucky 2000  
 CARNEY, Ray, *American Vision; The Films of Frank Capra*, Wesleyan University Press 1996  
 PHILLIPS, Gene D., *Godfather: The Intimate Francis Ford Coppola*, University Press of Kentucky 2004

LoBRUTTO Vincent, *Scorsese: A Biography*, Praeger Publishers 2007  
DOUGAN, Andy, *Untouchable: A Biography of Robert De Niro*, Da Capo Press 2003  
JACKSON, Laura, *Jon Bon Jovi*, Citadel 2005  
DiFRANCO, Ani, *Verses*, Seven Stories Press 2007  
POTTER, Robin, *The Madonna Reader*, Continuum 1996  
IND, Peter, *Jazz Visions: Lennie Tristano and His Legacy*, Equinox 2008  
SLAVEN, Neil, *Electric Don Quixote: The Definitive Story of Frank Zappa*, Omnibus Press 2003  
PEARSON James, *Frank Stella: American Abstract Artist*, Crescent Moon Publishing 2008  
ANFAM, David, *Conrad Marca-Relli*. Museum-Alfieri 2008  
MARTEGANI Micaela, *Costantino Nivola in Springs*, Parrish Art Museum 2003

### Schedule in Brief

Week 1: Italian American Literature: Pietro Di Donato, *Christ in Concrete* (excerpts)

Week 2: Italian American Literature: John Fante, *Wait until Spring*, *Bandini* (excerpts)

Week 3: Italian American Literature: poems by John Ciardi, Gregory Corso, Lawrence Ferlinghetti

Week 4: Italian American Literature: Helen Barolini, *Umbertina* (excerpts)

Week 5: The Italian American Experience from the Italian point of view: Melania Mazzucco, *Vita* (excerpts)

Week 6: The Italian American Contribution to American cinema: Ida Lupino

Week 7: The Italian American Contribution to American cinema: Frank Capra

Week 8: The Italian American Contribution to American cinema: Francis F. Coppola

Week 9: The Italian American Contribution to American cinema: Martin Scorsese

Week 10: The Italian American Contribution to American cinema: Robert De Niro

Week 11: The Italian American Contribution to American music: Nick La Rocca, Joe Venuti, Lennie Tristano, Bill Russo

Week 12: The Italian American Contribution to American music: Frank Sinatra, Dean Martin, Tony Bennett

Week 13: The Italian American Contribution to American music: Jon Bon Jovi, Madonna, Ani DiFranco, Frank Zappa

Week 14: The Italian American Contribution to American Visual Art: Frank Stella, Conrad Marca-Relli, Costantino Nivola