

BOROUGH OF MANHATTAN COMMUNITY COLLEGE
The City University of New York

Department of ENGLISH

Title of Course:	Course Number:	ENG 360
ENGLISH 360: ITALIAN AMERICAN LITERATURE	Class Hours per Week:	3
	Lab Hours:	0
	Credits:	3

A. Description:

Italian American literature surveys fiction, poetry, and drama throughout the history of Italian Americans in the United States beginning in the first half of the twentieth century and continuing into contemporary America. This literature will be considered in the context of recurring themes in the artistically framed experiences of Italian Americans beginning in the first half of the twentieth century and continuing into contemporary America: cultural-national identity conflict, anti-colonization by church and state, religion, gender relations, generational differences and relations, class conflict, for example working class vs. the bourgeois, or working class immigrant and sons and daughters vs. the dominant American culture, the problem of education in early Italian American history, the dilemma of cultural and linguistic loss, intercultural conflict, intracultural conflict, family values, oppression, social dysfunction, and assimilation.

B. Prerequisites and/or Corequisites

English 201 or English 121

C. Student Outcomes

Students will

- Discuss course content in a range of critical contexts.
- Demonstrate knowledge of themes and genres of course texts.
- Critique the complexities and differences among course texts.

D. Required Texts and/or Supplementary Materials

History:

Mangione, Jerre, and Ben Morreale. *La Storia: Five Centuries of the Italian American Experience*. New York: Harper Collins, 1992. (To be used all semester long.)

Prose:

Early Contact/First Stage (choose one):

d'Angelo, Pascal. *Son of Italy*. 1924. Toronto: Guernica Editions, 2003.

Conflict/Second Stage (choose three, possibly four if *Son of Italy* is not used):

Lapolla, Garibaldi M. *The Grand Gennaro*. 1935. New Brunswick, NJ: Rutgers UP, 2009.

Fante, John. *Wait Until Spring, Bandini*. 1938. New York: Harper Perennial, 2002.

di Donato, Pietro. *Christ in Concrete*. 1939. New York: New American Library, 2004.

Mangione, Jerre. *Mount Allegro*. 1943. Syracuse, NY: Syracuse UP, 1998.

Puzo, Mario. *The Fortunate Pilgrim*. 1964. New York: Random House, 2004.

Puzo, Mario. *The Godfather*. 1969. New York: New American Library, 2005.

Barolini, Helen. *Umbertina*. 1979. New York: The Feminist Press at CUNY, 1998.

de Rosa, Tina. *Paper Fish*. 1980. New York: The Feminist Press at CUNY, 2003.

Assimilation/Third Stage (choose one):

Rimanelli, Giose. *Benedetta in Guysterland*. Toronto: Guernica Editions, 1993.

Valerio, Anthony. *Valentino and the Great Italians*. New York: Freundlich Books, 1986.

Viscusi, Robert. *Astoria*. Toronto: Guernica Editions, 1995.

Lentricchia, Frank. *The Music of the Inferno*. Albany, NY: SUNY P, 2000.

Ciresi, Rita. *Sometimes I Dream in Italian*. New York: Random House, 2000.

Poetry (choose two or three):

Giovannitti, Arturo. *Arrows in the Gale*. 1914. Florence, MA: Quale P, 2004.

Ciardi, John. *The Collected Poems*. Fayetteville, AR: U of Arkansas P, 1997.

Corso, Gregory. *Gasoline*. 1958. San Francisco: City Lights, 2001.

Ferlinghetti, Lawrence. *A Coney Island of the Mind*. 1958. New York: New Directions Publishing, 1968,

di Prima, Diane. *Pieces of a Song*. 1990. San Francisco: City Lights, 2001.

de Vries, Rachel Guido. *How to Sing to a Dago*. Toronto: City Lights, 1996.

Stefanile, Felix. *The Country of Absence*. West Lafayette, IN: Bordighera Press, 1999.

Tusiani, Joseph. *Ethnicity*. West Lafayette, IN: Bordighera Press, 2000.

Gillan, Maria Mazziotti. *All That Lies between Us*. Toronto: Guernica Editions, 2007.

Drama (choose two or three):

Pezzulo, Ted. *April Fish* and *The Wooing of Lady Sunday*. New York: Dramatist's Play Service, 1975.

Innaurato, Albert. *The Transfiguration of Benno Blimpie*. New York: Dramatist's Play Service, 1976.

Innaurato, Albert. *Gemini*. New York: Dramatist's Play Service, 1977.

La Russo, Louis, II. *Momma's Little Angels*. Dramatist's Play Service, 1979.

Pintauro, Joseph. *Cacciatore*. New York: Dramatist's Play Service, 1980.

Other Suggested Texts:

Anthony Julian Tamburri, Paolo A. Giordano, and Fred L. Gardaphé, eds. *From the Margin: Writings in Italian Americana*. West Lafayette, IN: Purdue UP, 2000. (This may be used

extensively during the prose and poetry units.)

Other Resources:

Library, web resources, CD's (featuring Italian and Italian American music), DVD's (featuring documentaries and movies), and the many cultural offerings of the John D. Calandra Institute of Italian American Studies.

E. Evaluation and Requirements of Students

Oral Presentation (15%): One thoroughly planned and well-developed three-five minute presentation on a question of interest arising from the readings is given on an assigned day. Missing the assigned day of your presentation constitutes an F in the assignment.

Quizzes (15%): Frequent reading comprehension quizzes throughout the term will insure the student consistently does the reading.

Midterm Exam (15%): This exam reviews the lectures and literature covered during the first six weeks of classes. This will be a short essay question exam.

Final Exam (15%): This exam will review the course material throughout the term. This will be a short essay question exam.

Two Formal Writing Assignments (15% each): Two well-organized analytical papers (4-6 typed, double spaced pages) require the student to closely read literary texts by synthesizing relevant course material presented in lectures and readings with a research component--using MLA Style.

College Attendance Policy

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade.

Academic Adjustments for Students with Disabilities

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

BMCC Policy on Plagiarism and Academic Integrity Statement

Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site, www.bmcc.cuny.edu. For further information on integrity and behavior, please consult the college bulletin (also available online).

Use of Technology

At the very least, students will be expected to word process their submitted written work. Otherwise, instructional technology remains at the discretion of the instructor.

F. Outline of Topics:

Novel

Week One: Course introduction; Italian American novel introduction
Weeks Two through Five: Discussion of readings; oral presentations begin
Week Six: Continued discussion of readings; first formal writing essay due
Weeks Seven and Eight: Continued discussion of readings
Week Nine: Conclude discussion of readings; midterm exam

Poetry

Week Ten: Italian American poetry introduction; discussion of readings
Week Eleven: Continued discussion of readings
Week Twelve: Conclude discussion of readings; second formal essay due;
oral presentations conclude

Drama

Week Thirteen: Italian American drama introduction; discussion of readings
Week Fourteen: Conclude discussion of readings
Week Fifteen: Final exam