

## **BOSTON UNIVERSITY STUDY ABROAD PADOVA**

### **CAS LI 336 E DIVERSITY AND MULTICULTURALISM IN ITALY**

**Class Meets:** Twice a week, 2 hours each + on-site classes

**Credits:** 4

**Hub Units:** 1 HCO & 1 WIN

**Office Hours:** After class or by appointment

**Office:** BU Padua, Italy

#### **Course description**

The course will offer a multidisciplinary approach to contemporary Italy's cultural diversity that embraces topics that vary from history to literature, music, and film. The course will follow a historical trajectory, beginning with Italy's history of colonialism all the way through current day immigration and the diverse cultures that make up contemporary Italy. Students will investigate literary works by Black Italians and authors with a migratory background, from postcolonial texts emerging from the Horn of Africa to migratory stories of Eastern European immigrants such as those from Albania and Romania. Students will learn the key topics to understand and discuss literature such as race, racism, immigration, postcolonialism, and identity, among others.

Further texts from the fields of history, sociology, and politics will be read throughout the course to provide a better overview of different multicultural phenomena. Students will learn to think of Italy as a postcolonial environment and be able to analyze the historical context that has led to the emergence of different migrant communities in Italy and laws and attitudes towards migrants that help or hinder their integration into Italian life. Italy's oldest migrant and multicultural communities will be studied such as the Jewish and Armenian populations in Padua and Venice, as well as communities that have emerged in recent decades, such as immigrants from Nigeria and China.

Other forms of creative artistic expression will be analyzed, spanning music and cinema, in addition to literature and art. Music will be addressed as a form of creative expression, especially the genre of rap, which has consistently attracted Italians with a foreign background, specifically from North Africa. Films and TV shows that either depict migration to Italy or represent the modern-day multicultural Italy will be viewed and discussed as students reflect on the question of if Italian pop cultural is truly ready to handle a radical shift in its demographics. Cinema is particularly interesting in unveiling how different migrant communities have been the target of prejudice over time, from Albanians in the 1990s to Sub-Saharan Africans in the 2010s and on. Dance is another form of expression used by marginalized communities, particularly by the LGBTQ community, which has continued to grow in Padua specifically, which hosted its first Pride in 2018.

Besides frontal lessons and discussions, readings, movie viewings, etc., the course will be composed of on-site classes and lectures by guest speakers. Students will be able to explore the Jewish ghetto in Venice, see colonial remnants in Padua, and participate in a ballroom practice organized by Padua's LGBTQ community. Guest speakers will range from experts on Italian multiculturalism to members of Padua's Albanian and Romanian communities, for example.

By the end of the course, students will be able to understand Italy's diverse cultural makeup and link specific historical moments to the different cultural phenomena discussed in class. Students will understand the sociopolitical backdrop under which certain communities emerged and be able to evaluate relative literature, music, films, and different forms of creative expression. Students will be able to analyze the topics addressed in the course and describe how immigration has shaped Italian society, making it multicultural.

### **Prerequisites**

- No previous knowledge of Italian literature, history, cinema, music, or language is required. The course is entirely taught in English, although basic knowledge of Italian may be beneficial.
- Students will need to have successfully completed a First-Year Writing Seminar (e.g., CAS WR 120) prior to enrolling in this course.

### **Hub Learning Outcomes and Course-Specific Learning Objectives**

This course satisfies the following requirements for the BU Hub:

#### *Writing-Intensive Course - Hub Learning Outcomes*

1. *Students will be able to craft responsible, considered, and well-structured writing that is appropriate to genre, intended audience, or rhetorical situation.*
2. *Students will be able to read and interpret texts, data, media, etc. with understanding, engagement, appreciation, and critical judgment.*
3. *Students will be able to write clearly and coherently in a range of modes and styles, integrating graphic, multimedia, and other elements as appropriate to the genre.*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

1. Draw from their knowledge gained during the course to create original ideas necessary for the production of creative and stimulative cultural analysis, demonstrated in the form of short written reflections, oral presentations, class discussions, and essays. Students are presented with key questions for interpreting the creative productions addressed in class and will be able to expand upon critical texts and articles read for class by integrating their own ideas and expanding their viewpoints on specific texts, songs, and movies related to Italian history, colonialism, migration, and creative production.
2. As students dive deeper into the mandatory class readings, they will develop an appreciation for the literary form and other media (ie. cinema and music). The written reflections are crafted in order to stimulate the students' critical thinking and provide them with an opportunity to use an interdisciplinary analysis when confronting the themes addressed in the course as related to Italian literary, musical, and cinematic production. Students will be encouraged to use different styles of writing and rhetoric and will be shown examples of optimal writing in class, with discussion on how to improve their writing and to write about Italian history and multiculturalism specifically. In some cases,

students will be asked to rewrite a written reflection in order to strengthen their rhetorical abilities.

3. Students will be able to utilize a variety of writing styles and, in fact, the written reflections are thought not just to be simple responses to professor questions, but to challenge students to think critically from a different vantage point each time. This culminates in the writing of a creative paper that allows the students to draw from the DiMMi migrant diary project to express their creativity when recounting their own experiences of migration to Italy or elsewhere. Students will also use multimedia analysis as they write about different facets of multiculturalism in Italy with the proper rhetorical frame of reference as required by the written reflection assignments.

#### *Historical Consciousness- Hub Learning Outcomes*

1. *Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments.*
2. *Students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context.*
3. *Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socioeconomic forces, and how these have changed over time.*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

1. Learn about the existence of extensive communities in Italy such as the Afro Italian community, show knowledge and recognize value of notable Italian authors, filmmakers, and musicians who are Black, migrants, and/or operate in the postcolonial space in their proper sociocultural context (for example, migration through means of human trafficking, European migration laws, Italian colonial history). Themes, motifs, and histories touched upon in class will stimulate students' critical thinking and allow them to connect different historical periods in Italy from the 1800s with Italian emigration and Italian colonialism in Africa to current day immigration to Italy.
2. Understand the complexity and variety of migrant Italian literature, music, and film in a broader national (Italian) context, as well as to wider sociopolitical and migratory trends in Italy in the last 30 years. Themes, motifs, and histories touched upon in class and identified in selected literary works, music, and films, highlighted by hosts (such as members from Italy's Afro Italian, Romanian, Albanian, Jewish, Armenian, and LGBT+ communities) and guest speakers, will stimulate students' critical thinking, helping them to interpret primary source material using different analytical skills. Students will show they are able to question preconceived notions about Italy through class discussions, on-site classes and analytical and reflective assignments that encourage them to open up to different points of view, learning

about the specific cultural context in which they find themselves and how to situate it in a historically accurate manner.

3. Understand the ways in which racism manifests itself in current-day Italy by reading texts, listening to music, and watching films by racialized artists. They will be able to connect current racism, xenophobia, and the rise of far-right movements in Italy to the country's colonial history, specifically in the Horn of Africa, through the analysis of historical texts integrated with the reading of short stories and novellas. Students will be able to identify key issues in contemporary antiracist movements and understand the political and civil rights that Black Italians are fighting for – such as the right for Italian citizenship – through an approach that is based in creative expression and history. They will be able to problematize the concept of Italian identity through intense critical analysis of texts, songs, and films that defy stereotypes and complicate labels, bringing students to a richer understanding of race in Italy that they will show throughout the course in discussions, written reflections, and in the final paper. Students will thus have shown that they are capable of demonstrating knowledge of intellectual paradigms and forms of political organization in Italian history from the 1800s to the present day.

### **Program learning outcomes**

Bu Global Programs/study abroad learning outcomes for BU Padova Italian and European Studies Program and Padua Internship program

<https://www.bu.edu/provost/planning/program-learning-outcomes-assessment/27362-2/#globallo>

### **Learning Outcomes for IES Program**

- Students show advanced knowledge and control of spoken and written English in order to form complex hypotheses, defend their ideas, and strengthen their argumentation.
- 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.
- Develop new perspectives on one's own culture and an ability to think critically about one's own values and beliefs.

### **Instructional Format, Course Pedagogy, and Approach to Learning**

- The course is structured as a seminar and is based on students' active learning and discussion.
- Class sessions will be led by the instructor as a facilitator and will include students' presentations of readings done out of class to facilitate class discussion and the analysis of literary works, films, songs, TV shows.
- Guest lectures by Italians with a foreign background will be designed to encourage students to question what they know and stimulate personal reflection.
- On-site classes that are connected to migrant communities in Italy or monuments involving Italy's colonial history, will help students to gain a stronger understanding of contemporary migrant communities. Additionally, on-site classes provide students with the opportunity to contextualize topics presented in class in their socio-geographical and historical setting.

- During the course, students will also have a chance to read texts written by a contemporary author who they will have the privilege to meet and interview.
- Guest lectures and on-site classes are meant to open up students to a variety of points of view and interpretations and encourage them to make comparisons with others and their own culture of reference.
- The readings, oral, and writing assignments – such as oral presentations, short written reflections, and a longer individual research paper – together with the study of critical approaches to creative cultural expression, will give students the opportunity to greatly improve their discursive and interpretive abilities, as well as their writing skills.

## **Assignments and Grading**

Attendance, Participation, Readings	10%
2 Group Presentations	20% (10% + 10%)
Written Midterm Exam	20%
3 Written Reflections	30% (10% + 10% +10%)
Final Paper	20%

## **Attendance and participation**

The course has been prepared to have students as active subjects at the center of the learning process. Therefore, students are not only expected to be in class and present at all course activities (on-site classes and guest lectures included), but they are also expected to be actively involved in discussions and in preparation of questions for meetings with guest speakers.

Students are responsible for reading all the course materials before each class and are expected to take notes in class and during on-site classes. Readings and assignments must be prepared for the date they are listed in the syllabus. Students are expected to contribute actively to class discussion and to articulate how their perception of topics such as migration, race, and citizenship in Italy has changed over time based on the texts read for the course. Constant, active participation in discussion is required. Coming to class unprepared or having not done the required readings will result in penalty.

## **2 Group Presentations (*Historical Consciousness*)**

Students will take turns presenting authors/artists/subjects in class. In these presentations students will demonstrate understanding of the historical framework under which a migrant group in Italy has emerged and expresses themselves creatively. Each presentation group will have two oral presentations that require the preparation of a PowerPoint, which must be uploaded to Blackboard before presenting in class. Students will prepare the relative readings and materials in advance. After presenting their topic, students will lead a class discussion by preparing 2-3 questions for their classmates. Questions will not only refer to the content of the text/topic but will prompt personal interpretation and comparisons between texts, authors, artists, movements, and cultures. Questions will help all students engage with primary source material and evaluate historical narratives based on evidence analyzed.

In addition to displaying knowledge of the creative production and criticism, students will be evaluated also on appropriate use of the specific terminology related to criticism, history, and Italian culture.

The calendar of oral presentations will be prepared in class during the first week of class. Students will receive individual feedback on their class presentation.

Oral presentations can have the format of a pdf or a word document with some main ideas and will be posted on the course blackboard site of the course. A PowerPoint presentation will also be allowed, but students are not allowed to read from slides or notes, as they should come to class prepared to present and discuss their topic. Students who read slides and notes will receive a lower grade compared to those who demonstrate that they have come to class prepared. Therefore, presentations should only include bullet points, keywords, and pictures.

### **Midterm Exam** (*Writing-Intensive & Historical Consciousness*)

This exam will be composed of 4 open-ended questions related to postcolonial history and literature, rap music and expression, the on-site class in Venice (the history of Jews and Armenians in Venice), and the Romanian and Albanian communities in Padua (such as seen through film). Students will demonstrate that they are able to elaborate in written form what they have learned in class. Students show that they can identify, discuss, and interpret multimedia examples of creativity such as literary forms, cinema, music, and other forms of creative expression on display.

### **3 Written Reflections** (*Writing-Intensive & Historical Consciousness*)

The three written reflections (Times New Roman 12, double spaced, side margins 2cm, length 750 words each, Chicago style, must have 1-2 bibliographic references) are based on topics prepared by the professor and communicated to the students during the first week of class. The written reflections are intended to get more challenging as the course goes on, as students develop their abilities and show that they are able to construct historical arguments, analyze primary and secondary sources, and read and interpret texts and other media while showing appreciation, critical judgment, and the ability to write coherently and successfully in a range of styles. Before the first written reflection, the professor will lead students in a class exercise on how to construct a meaningful essay, develop a vocabulary, research secondary sources and create a bibliography. The professor will communicate expectations to the students regarding their written productions.

Written Reflection 1: In week 4, students will write a comparative essay in which they analyze two or more postcolonial texts and discuss their common themes, traits, style, or how they differ in their approach in recounting Italy's colonial enterprise. Students will appreciate the texts' complexities and be able to show critical judgment about historical situations as seen through literature. Peer-revised in class.

Written Reflection 2: In week 6, students will work with multimedia elements, choosing an author, artist, song, or film and drawing connections between the themes expressed by the chosen topic and the reality of life in Padua as seen through on-site classes and guest speakers. Students may also link themes that have emerged during this part of the class to the first written reflection. Instructor-revised. Students will have individual meetings with the professor to discuss how to strengthen their writing.

Written Reflection 3: In week 9, students write a creative short story based on their own experiences of migration, following the creative and migratory trajectories learned during the class on the DiMMi Migrant Diaries class. Students will draw from writing techniques learned from the guest speaker and the professor and write a story of their own experience migrating, be it to Italy to study abroad or other contexts. Students will pay attention to problematizing questions of belonging and identity in their paper and be challenged to demonstrate their ability to write in different styles, ie. creative nonfiction. Instructor-revised.

The professor may request that students rewrite a paper in order to improve their rhetorical skills. Students must submit their written reflections to the professor through the course blackboard site the day the assignment is due.

### **Final Research Paper (*Writing-Intensive & Historical Consciousness*)**

The professor will outline in class what is needed to write a successful final paper: what are the elements, the structure, how to use appropriate vocabulary, how to discuss the literary genre or the various media studied, how to prepare and insert a bibliography, how to refer to sources. Students will submit a short proposal to the professor based on a work of literature, an artist, a film, or a historical topic that has been analyzed during the course. In some cases, upon instructor approval, students can write their paper on a relevant topic that was not addressed in class (i.e., a story by a Black Italian author not included in the course reading list). The topic students select should propose a new, interesting, and critically relevant analysis. Students will use relevant literary, sociological, artistic, sociopolitical, and historical approaches as addressed in class and reflect on questions of migration, colonialism, race, identity, and others related to the Italian/European context and their own tradition. The final research paper should have the following qualities: Times New Roman 12, double spaced, side margins 2cm, length 2,500 words. Chicago style. Must have at least 5 bibliographic supporting references.

### **Resources/Support/How to succeed in this Course**

Office hours are held at the scheduled time marked at the beginning of the syllabus. Office hours can be also used to tutor students who are willing to know more on a certain topic, improve their writing and analytical skills, or for students who have some difficulties in class. Please contact the professor via email if you need an appointment outside of scheduled office hours.

### **Class and University Policies**

#### **Examinations**

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. 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. 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.

#### **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 indicated 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 you 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 Services 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 serves as the head of the faculty and as academic advisor. The 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.

### **Course Materials and Readings (Required):**

- A notebook for class notes (NO LAPTOP REQUIRED, unless explicitly requested by the instructor)
- Class reader to be purchased in Padua at the Duomo Copy shop.
- Videos and links to relevant websites or homework in an electronic format are available on the Blackboard site of the course. Access through your Kerberos passwords.

### **NARRATIVE WORKS**

1. Ali Farah, Ubah Cristina. 2017. "A Dhow Crosses the Sea." Translated by Hope Campbell Gustafson. *Asymptote*; 2023. "Kuulla." Translated by Brandon Breen. *Massachusetts Review*; 2024. "Three Short Pieces." Translated by Brandon Breen. *Asymptote*.
2. Breen, Brandon Michael Cleverly. 2022. "Chronicles of an Unusual Paduan." (Unpublished self-translation).
3. Delli, Marilena Umuhoza . 2020. *Negretta, Racist Kisses*. (Unpublished translation by Brandon Breen)
4. Ghermandi, Gabriella. 2007. *Queen of Flowers and Pearls*. Translated by Giovanna Bellesia and Victoria Offredi Poletto (2015). Indiana University Press.
5. Morais, Sonia Lima. 2024. "Black Gaze (Racists Don't Exist in Italy)." (Unpublished translation by Brandon Breen).
6. Scego, Igiaba. "Sausages." *Warscapes*. Translated by Giovanna Bellesia and Victoria Offredi Poletto.
7. Viarengo, Maria Abbebù. 2000. "Scirscir 'n demna." *Wasafiri* 15, no. 31: 20-22. Translated by Amer Hussein.

### **MUSIC**

1. *Uomo di prestigio* (2006) by Amir
2. *Una seria* (2013) and *Kiss Kiss Bang Bang* (2015) by Baby K
3. *Italiano vero* (2018) by Tommy Kutí
4. *Gioventù bruciata* (2019) by Mahmood

### **FILM, TV, AND VIDEOS**

1. *Va' pensiero – Storie ambulanti* (Go Thoughts – Moving Stories), 2013, directed by Dagmawi Yimer.
2. "Decolonize the City: Visual Dialogues in Padua." 2020. Video, 29:58. School of Social Sciences, University of Padua.
  - a. [https://www.youtube.com/watch?v=B6CtMsORajE&ab\\_channel=ScuoladiScienzeumaneUniversita%27diPadova](https://www.youtube.com/watch?v=B6CtMsORajE&ab_channel=ScuoladiScienzeumaneUniversita%27diPadova)
3. *Zero* (2021), a Netflix series based on the book *Non ho mai avuto la mia età* by Antonio Dikele Distefani
4. *L'America* (1990), directed by Gianni Amelio
5. *18 Ius Soli* (2011), directed by Fred Kuwornu

### **HISTORICAL, SOCIOLOGICAL, AND LITERARY CRITICISM:**

The list of critical readings below is subject to modifications and additions, all texts available on Blackboard.

1. Angelucci, Margherita. 2021. "A New Way of Being Italian Through the Lens of Hip Hop." *Journal of Intercultural Studies* 42, no. 2: 177-193.
2. Breen, Brandon. 2021. "Narrating the Italo-Ethiopian War in Gabriella Ghermandi's *Regina di fiori e di perle* (2007) and Maaza Mengiste's *The Shadow King* (2019)." *From the European South* 9: 129-140.
3. Brioni, Simone and Shimelis Bonsa Gulema, eds. *The Horn of Africa and Italy: Colonial, Postcolonial and Transnational Cultural Encounters*. Oxford: Peter Lang. (Introduction only)
4. Cagle, Sara. 2024. "To Be Young and Chinese in Prato." *Italy segreta*, January 24. <https://italysegreta.com/chinese-in-prato/>
5. Ceccagno, Antonella. 2003. "New Chinese Migrants in Italy." *International Migration* 41, no. 3: 187-213.
6. Davis, Robert C. and Benjamin Ravid (eds.). 2001. *The Jews of Early Modern Venice*. Baltimore and London: The Johns Hopkins University Press. (selected chapters)
7. Ellis, Matt. 2023. "The Ultimate Guide to Writing a Research Paper." Grammarly, May 10. <https://www.grammarly.com/blog/academic-writing/how-to-write-a-research-paper/>
8. Ferri, Enrico. 2015. "The Armenian Diaspora in Italy." *Oriente moderno* 95: 277-299.
9. Gabaccia, Donna. 2000. *Italy's Many Diasporas*. Seattle: University of Washington Press. (Selected chapters)
10. Hawthorne, Camilla. 2017. "In Search of Black Italia: Notes on Race, Belonging, and Activism in the Black Mediterranean." *Transition* 123, 152-174.
11. Mengiste, Maaza. 2013. "Italy's Racism Is Embedded." *The Guardian*, September 10. <https://www.theguardian.com/commentisfree/2013/sep/10/italy-racism-cecile-kyenge-abuse>.

Any books listed above are under reserve for the course and can be found in the BU Padua library. All books are BU property and must be returned before students depart. The cost for books not returned will be charged to the BU student's account.

## Schedule of Classes and Assignments

### WEEK 1

Week 1 is designed to give students a historical narrative of Italian colonialism and migration to Italy that sets the foundation for the course and the historical analyses that will be required further on and to build the basis to work on the assignments.

Explanation of syllabus and course material.

Italy's history of colonialism and contemporary immigration

The professor will introduce students to the idea of research papers and how to do research and find secondary sources for a critical essay.

The Mediterranean route

A history of clandestine migration to Italy

Readings: Brioni and Gulema, *The Horn of Africa and Italy* (intro only)

### WEEK 2

Week 2 will focus on postcolonial Italian literature and the history of Italy's colonial aggression against Ethiopia in 1935-41. Through the reading of Ghermandi's novel, students will be able to critically analyze Italian hegemonic viewpoints of that period.

The professor will give students a handout on how to write a meaningful essay and give in-class examples.

Readings: Ghermandi, *Queen of Flowers and Pearls* (first half)

Student oral presentation

Readings: Ghermandi, *Queen of Flowers and Pearls* (second half); Breen, "Narrating the Italo-Ethiopian War"

### **WEEK 3**

Week 3 will continue to focus on postcolonial literature in the form of short (auto)biographical stories. Students will learn how to assess different kinds of literature and use the proper vocabulary and rhetoric to talk about them. Students will also compare real historical documents (autobiographies) to fictionalized accounts in order to gain a better understanding of how to craft a historically informed argument using a range of interpretative skills.

On-site class in Piazza delle erbe.

African *and* Italian: the Somali Italian author Ubah Cristina Ali Farah. Students will discuss the short stories by Ali Farah and compare them to fascist architecture in the city of Padua

Readings: Ali Farah, "Kuulla"; "Three Short Pieces"

Viewing of the short documentary "Decolonize the City" in class

Students will sharpen their historical analytical skills by becoming aware of their surroundings in the city and how they are connected to colonialism, learning to connect media beyond literature (ie, monuments, statues, buildings) to the historical context under discussion

There will be an in-class exercise in which the professor will show students how to construct a meaningful essay, what the expectations are, and how to develop a vocabulary and bibliography. Examples will be given of model writing in preparation for Written Reflection 1 and will be discussed in class.

Readings: Ellis, Matt. 2023. "The Ultimate Guide"

Postcolonial literature - (auto)biographical accounts

Readings: Ali Farah, "A Dhow Crosses the Sea"; Scego, "Sausages"; Viarengo, "Scirscir 'n demna"

### **WEEK 4**

Week 4 will focus on peer revision, as well as on immigration from Romania and Albania.

Migration from Eastern Europe

An interactive lesson with the support of prominent members of Padua's Albanian (Madiana Nuredini) and Romanian (Gabriela Alexandra Banita) communities

Written Reflection 1 Due

Peer revision in class of Written Reflection 1. Before the peer review the professor will explain how to go about bibliographic material (how to cite in-text, how to conduct a proper analysis). The professor will distribute a peer review form and students will work individually with anonymous essays from their peers. Students will do a linguistic editing of the paper, focusing on syntax and lexicon, and will comment on the content and rigor of the argumentation, offering suggestions for improvement, with the professor's guidance. Students will thus refine their critical judgment of

texts and rewriting a text, when necessary, will allow students to learn to craft responsible, well-structured writing.

## **WEEK 5**

[On-site class in Venice](#) (6-hour on-site class including a tour of the Jewish ghetto, a visit to the Jewish museum, and a visit to the Armenian island of San Lazzaro degli Armeni)

Migration from Eurasia

Jews and Armenians in Venice

Readings: Davis and Ravid, *The Jews of Early Modern Venice* (selected chapters)

The Armenian diaspora

Readings: Ferri, "The Armenian Diaspora in Italy"

Following the peer-review of Written Reflection 1, examples will be given of model writing in order to help students better their approach to the written assignments.

## **WEEK 6**

Students will do exercises in class to improve their writing abilities. In preparation for Written Reflection 2, students will work in pairs and write a partial first draft of their essay. Students will then use the comments from the peer review of Written Reflection 1 to rewrite the essay with their classmate, improving upon vocabulary, rhetoric, and general multimedial analysis.

Rap music and Afro-Italians

Amir, Baby K, Tommy Kuti

Readings: Angelucci, "A New Way of Being Italian"

The changing pop culture landscape

Mahmood & Sanremo, and the Netflix series *Zero*, viewing the first episode in class and discussion  
Students will by now show proficiency in analyzing different media and situating music and film in the historical context from which they have emerged, showing an ability to interpret a wide range of source material (literature, film, music, architecture, etc.)

[Written Reflection 2 Due](#)

## **WEEK 7**

Midterm exam

Padua's LGBTQ community

[On-site class at Padov-ha](#) (5-hour on-site class including a lesson on the history of Ballroom from Padua's prominent Ballroom members and community leaders, followed by an interactive dance practice and student interviews with different members of the community)

## **WEEK 8**

Italy's Chinese community

Students will meet with the professor individually to discuss the first two writing assignments and how to improve, with examples given when necessary

Readings: Cagle, "To Be Young and Chinese"; Ceccagno, "New Chinese Migrants"

[Student oral presentation](#)

Italy's own history of emigration

Students will draw comparisons to Italy's own history of emigration and its current status as a country of immigration, coming to understand how forms of political organization have changed over time

Readings: Gabaccia, *Italy's Many Diasporas* (selected chapters)

## **WEEK 9**

Associations that help and uplift migrant voices in Italy

DiMMi di Storie Migranti: the national autobiographical project.

Guest talk by one of the diary authors, Sonia Lima Morais

Week 10 will center on the experience of migrants deciding to creatively recount their own stories. The examples by Breen and Morais will help give students the critical tools they need in order to think about their own life in a historically informed manner. Examples from these stories will be given in order to communicate the professor's expectations of what kind of creative writing (language, rhetoric, historical approach, intended audience) students should be developing to be used on Written Reflection 3. Students will be encouraged to become active participants in migrant Italy by submitting their stories to the DiMMi contest, if they wish.

Readings: Breen, "Chronicles"; Morais "Black Gaze"

Final Research Paper proposal due

Where are we now?

The current political situation in Italy surrounding migration

Viewing of *Va' Pensiero*

Readings: Mengiste, "Italy's Racism"

Comments and review of materials presented throughout the course. Discussion of the guest speaker's talk together.

Students will show an acute and well-developed ability of historical analysis, being able to connect all topics of the course together using different media, showing how political organization has changed over time, and be able to create historical narratives about Italian history, specifically histories of colonialism and migration. Students will meet with the professor individually to discuss how to write the final research paper.

Written Reflection 3 Due

## **WEEK 10**

Week 10 will center on Afro-descendant literature and specifically the literature of Marilena Umuhoza Delli, as students will have the chance to interview her the following week.

Black female Italian activism and autofiction Readings: Delli, *Negretta, Racist Kisses* (first half); Hawthorne, "In Search of Black Italia"

Preparation for the interview with the author

Students will discuss Delli's work and craft questions together in order to have an exciting intellectual exchange with the author during her lecture

Readings: Delli, *Negretta, Racist Kisses* (second half)

## **WEEK 11**

Life as a Woman of African Descent in Italy: A guest lecture by author Marilena Umuhoza Delli  
Students will dialogue with and interview the author

Deadline to submit final research paper draft and students will have individual meetings with professor on how to write and strengthen their paper

## **WEEK 12**

Migrant cinema

This final week will focus on some of the topics we have addressed throughout the course and how they have been problematized in films and documentaries. Students will add to their knowledge of migrant cinema already reviewed and prepare to discuss these films in a multimedia comparative context

Migration from Eastern Europe, immigrants from Albania: Viewing of the film L'America

The problem of granting citizenship at age 18, Italians without citizenship: viewing of the documentary 18 ius soli

Conclusion of the course and final observations

Individual meetings with students in preparation for submitting the final research paper. The professor will help each student to strengthen the paper by working on their ideas together using proper rhetoric, language, and analysis (literary, textual, historical, etc.)

**FINAL RESEARCH PAPER DUE ON BLACKBOARD BY finals week**