

MODERN ITALIAN POETRY

VERSO L'ALTRO

Syllabus, Fall Semester 2021

INSTRUCTOR	Dr. Gabriele Belletti
MEETINGS	M, W, F Period 5 (11:45 AM - 12:35 PM)
ROOM	WEIM 1094
OFFICE HOURS	M, W 10:35-11:35 AM or by appointment
OFFICE	DAU 361 (third floor), (352)-273-3794
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COURSE DESCRIPTION

The course focuses on Italian poetry starting from the second half of the twentieth century. It deals with different poetic practices built around the relation of the subject to *others*, be they animals, things, or elements of the surrounding landscape. Our work together this semester will explore the ways in which our poets adapt their literary voices to explore the relational subject, considering their linguistic and rhetorical choices as well as the fundamental ethical motivations at the heart of the poetry. The course will also introduce students to poetic writing, so that they can participate not only as readers and interpreters of poetry, but also as producers of poetic compositions. Taught in Italian.

COURSE OBJECTIVES / STUDENT LEARNING OUTCOMES

At the end of the course, it is expected that the student will be able to:

- Identify the main poetic currents of which the authors examined belong.
- Recognize and differentiate the main parts of a poem.
- Demonstrate a critical reading ability, both in writing and orally.
- Present a poem or an author.
- Recognize the different ways of representation of *the other* in poetry.
- Problematize the sources concerning a poet or a current.
- Explore their own poetic writing ability by composing in Italian.

REQUIRED MATERIALS

- Readings and videos will be made available on Canvas E-Learning.

COURSE STRUCTURE

- Class will meet f2f on Monday, Wednesday, and Friday.
- In light of recent CDC recommendations, face coverings, though not required, are EXPECTED IN ALL UF FACILITIES, even if you are vaccinated.

COURSE REQUIREMENTS

1. Class Participation* (10%): Students are expected to contribute actively and respectfully to in-class discussions. So, when you come to class, you should be ready to speak, ask questions, and engage with the opinions of your classmates. Moreover, class participation is not about having all the right answers. Instead, participation is a question of preparing your homework and being alert and active in class. It is about expressing your uncertainties about our texts as much as it is about sharing your opinion on this or that author or poem. It is also a question of listening to your classmates' opinions, responding when and where you can. Your participation grade will reflect your overall attitude and willingness to engage. It will also reflect the

degree to which you have prepared your readings, the quality of your interventions in class and the adequate and constant use of Italian.

***See last page of syllabus for detailed participation rubric.**

2. Worksheets (10%): You will be expected to submit a worksheet for most of our poets. The questions cover issues such as content, setting, style. While some of the questions do have a “correct” answer, you should consider the worksheet as an aid to your analysis rather than a quiz. Moreover, in “grading” them, I will be more interested in the effort you expend rather than whether your answers are “correct.” You will lose more than 1% every time you fail to submit a completed worksheet. There will be six worksheets in total. You should answer in Italian.

Worksheets should be submitted August 30, September 10 & 20, October 4 & 20, November 3.

3. Poetic Compositions (10%): Students will be asked to compose original poems at the end of each module trying to treasure the readings and exchanges with classmates during the lessons. This will be an essential way of dealing directly with the tools of poetry. The compositions will not be judged for their artistic value but for how the student will be able to self-analyze her/his and her/his classmates’ works and highlight the refinement of her/his critical skills. Further details will be provided in class.

You will present your poems on September 24, October 15 & 29, November 12 & 19.

4. Poem Analysis Presentation (5%): Together with a classmate, you will present a poem of your choosing to the class. You will not simply present the content of your poem to the class but provide instead a reflection on the best approach to analyzing your selected poem. You might, for example, contrast the value of a purely stylistic approach with a more political or historically rooted reading. You should select a poem with which you already have some familiarity – perhaps this is in English – poem you studied in elementary or high school. Your presentation should be in Italian and should last 10-15 minutes. You should provide me with a copy of the notes and/or handouts used for your presentation.

You will present this poem on September 1.

5. Text Analysis/Discussion Lead (5%): During the third week of the semester, you will select a week in which you, together with another student, will serve as “discussion leaders.” This task entails presenting the reading for the week, identifying the key points of interest, and developing an initial analysis of the week’s poets. In essence, you will be paving the way for the week’s discussion.

6. Critical Commentary (10%): You will be expected to write a close analysis of one of the poems studied, analyzing the lexical, the structure and the poetics of the author. We will discuss techniques in class. The explication should be written in Italian and should be at least 2 pages in length (Microsoft Word; double-spaced, 12 pt. font; 1-inch margins).

Critical Commentary should be submitted by 27 September.

7. Mid-semester Presentation (10%): Working in a group, you will prepare a presentation (15 min) to be delivered at mid-semester. For this presentation you should select a poet not included in the syllabus. You will present an overview of this poet’s literary philosophy and agenda, focusing in on a particular poem selected from her/his literary works. Each member of the group will address a different aspect of the selected poet/poem. A list of potential poets/poems will be provided during the semester.

Presentations will take place on October 11 & 13.

8. Screening the Poets (5%): This activity includes two moments. One will involve online meetings with some poets studied. During the interventions, each student will have to actively participate and ask questions to the author demonstrating knowledge of the main characteristics of her/his poetry. Questions must be sent by 5 pm of the day before the class meeting. Another moment will concern the problematization of the online resources about the authors’ poetics.

Screening the poets will take place on September 15, October 8, November 10 & 17.

9. Extemporaneous Analysis (5%): During the penultimate week of the course, students will be asked to participate in a critical debate on a new poem they don’t know. Starting from reading the text, we will try

together to obtain the information necessary to reconstruct the author's intentions and the main characteristics of her/his work.

Discussion will take place on November 22.

10. Final Discussion (10%): We will close the semester with a broad and relatively informal discussion (in Italian) of poems encountered over the course of the semester. All students will be expected to contribute to this discussion ~ ideally each student will contribute at least four times to the discussion. Your grade will reflect the quality of your content, the accuracy of your Italian, and the frequency with which you intervene.

Discussion will take place on November 29.

11. Final paper (15%): You will be expected to write a paper of at least eight pages in length (double-spaced; 12 pt. font; 1" margins) reflecting your thinking and research on an aspect of the work of one or more of the authors studied over the course of the semester. Work on the final project will be divided into 3 parts: a **proposal** (November 10, 2%), an **outline & bibliography** (November 15, 3%), and the **paper** itself (November 22, 10%). *Papers must be submitted on the due date unless you have received permission to extend the deadline or unless you have a signed medical excuse explaining your delay. Late papers are penalized and receive no comments. Papers will be graded with regard not only to content and organization, but also to grammar, spelling, and punctuation. Secondary sources, textual or web based, must be acknowledged. UNATTRIBUTED USE OF SOURCES WILL EARN YOU AN "E" FOR THE COURSE.*

Grading Scale (& GPA equivalent):

A 100-93 (4.0)	A- 92-90 (3.67)	B+ 89-87 (3.33)	B 86-83 (3.0)	B- 82-80 (2.67)	C+ 79-77 (2.33)	C 76-73 (2.0)	C- 72-70 (1.67)	D+ 69-67 (1.33)	D 63-66 (1.0)	D- 62-60 (0.67)	E 59- (0)
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Academic Honesty: Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of assignment and/or course. For University of Florida's honor code, see <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>.

Accommodations for Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must provide this documentation to the instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources.

Counseling & Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <http://www.counseling.ufl.edu/cwc/>).

Course Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

SCHEDULE	MONDAY	WEDNESDAY	FRIDAY
WEEK 1 PRESENTAZIONE CORSO	August 23 LEZIONE 1 PRESENTAZIONE DEL CORSO Syllabus	August 25 LEZIONE 2 PRESENTAZIONE DEL CORSO Syllabus	August 27 LEZIONE 3 CHE COS'È LA POESIA? N. Gardini, <i>Questioni preliminari</i>
WEEK 2 L'ALTRO E LA POESIA	August 30 LEZIONE 4 ELEMENTI DI METRICA E ANALISI POETICA P. G. Beltrami, <i>Gli strumenti della poesia</i> (selezione) WORKSHEET 1	September 1 LEZIONE 5 ELEMENTI DI METRICA E ANALISI POETICA P. G. Beltrami, <i>Gli strumenti della poesia</i> (selezione) POEMS ANALYSIS PRESENTATIONS	September 3 LEZIONE 6 ELEMENTI DI METRICA E ANALISI POETICA P. G. Beltrami, <i>Gli strumenti della poesia</i> (selezione)
WEEK 3 MODULO 1: VERSO GLI ANIMALI	September 6 LABOR DAY	September 8 LEZIONE 7 FABIO PUSTERLA «Atelier» n. 56, <i>Voci</i> TEXT ANALYSIS/DISCUSSION LEAD	September 10 LEZIONE 8 FABIO PUSTERLA «Atelier» n. 56, <i>Voci</i> WORKSHEET 2
WEEK 4	September 13 LEZIONE 9 FABIO PUSTERLA F. Ferri, <i>Libellula Gentile</i> (documentario) A. Loda, <i>Gli animali nel primo Pusterla</i>	September 15 LEZIONE 10 FABIO PUSTERLA SCREENING THE POET 1	September 17 LEZIONE 11 ANTONIO PORTA G. Ladolfi, <i>Antonio Porta, Il 'salvabile' della Neoavanguardia?</i> A. Porta, <i>Airone</i> (selection)
WEEK 5	September 20 LEZIONE 12 ANTONIO PORTA J. Picchione, <i>A colloquio con Antonio Porta</i> WORKSHEET 3	September 22 LEZIONE 13 ANTONIO PORTA R. Barilli, <i>Il farsi animale come chiave d'accesso al mondo di Porta</i> G. Belletti, <i>L'Airone porta con sé</i>	September 24 LEZIONE 14 LABORATORIO POETICO: VERSO GLI ANIMALI ISTITUZIONE: RIMA POETIC COMPOSITIONS 1
WEEK 6 MODULO 2: VERSO LA 'REALTÀ' DELLE COSE	September 27 LEZIONE 15 LINEA LOMBARDA C. Crocco, <i>La Seconda guerra mondiale e il dopoguerra</i> CRITICAL COMMENTARY	September 29 LEZIONE 16 LINEA LOMBARDA L. Anceschi, <i>Prefazione a Linea Lombarda</i> Antologia <i>Linea Lombarda</i> (selezione)	October 1 LEZIONE 17 TIZIANO ROSSI T. Rossi, <i>Il miracolo</i>

WEEK 7	October 4 LEZIONE 18 TIZIANO ROSSI <i>P. Cudini, Prefazione a Tutte le poesie</i> <i>Intervista</i> E. Salibra, <i>Poeta, sei stato nominato! #8</i> WORKSHEET 4	October 6 LEZIONE 19 FABIO FRANZIN <i>F. Franzin, Entità (selection)</i> <i>ID, Fabbrica (selection)</i> <i>Intervista e Video-presentazione</i>	October 8 LEZIONE 20 FABIO FRANZIN SCREENING THE POET 2
	October 11 LEZIONE 21 MID-SEMESTER PRESENTATION	October 13 LEZIONE 22 MID-SEMESTER PRESENTATION	October 15 LEZIONE 23 LABORATORIO POETICO: VERSO LA 'REALTÀ' DELLE COSE ISTITUZIONE: ALLITTERAZIONE POETIC COMPOSITIONS 2
WEEK 8	October 18 LEZIONE 24 GIORGIO CAPRONI <i>F. Orlandini, Caproni: una figura di madre</i> <i>Riferimenti bio-bibliografici</i>	October 20 LEZIONE 25 GIORGIO CAPRONI <i>G. Caproni, Il seme del piangere (selection)</i> WORKSHEET 5	October 22 LEZIONE 26 GIORGIO CAPRONI <i>Documentario</i>
	October 25 LEZIONE 27 TONINO GUERRA <i>T. Guerra, I bu</i> <i>G. Belletti, 'Dare luogo' alla poesia</i>	October 27 LEZIONE 28 TONINO GUERRA <i>Documentari</i>	October 29 LEZIONE 29 LABORATORIO POETICO: VERSO GLI SCOMPARI ISTITUZIONE: SIMILITUDINE POETIC COMPOSITIONS 3
WEEK 9	October 25 LEZIONE 27 TONINO GUERRA <i>T. Guerra, I bu</i> <i>G. Belletti, 'Dare luogo' alla poesia</i>	October 27 LEZIONE 28 TONINO GUERRA <i>Documentari</i>	October 29 LEZIONE 29 LABORATORIO POETICO: VERSO GLI SCOMPARI ISTITUZIONE: SIMILITUDINE POETIC COMPOSITIONS 3
WEEK 10	October 25 LEZIONE 27 TONINO GUERRA <i>T. Guerra, I bu</i> <i>G. Belletti, 'Dare luogo' alla poesia</i>	October 27 LEZIONE 28 TONINO GUERRA <i>Documentari</i>	October 29 LEZIONE 29 LABORATORIO POETICO: VERSO GLI SCOMPARI ISTITUZIONE: SIMILITUDINE POETIC COMPOSITIONS 3
	November 1 LEZIONE 30 ALDA MERINI <i>Riferimenti bio-bibliografici</i> A. Merini, <i>La Terra Santa (selection)</i> E. Biagini, <i>Nella prigione della carne</i>	November 3 LEZIONE 31 ALDA MERINI <i>Documentario</i> WORKSHEET 6	November 5 LEZIONE 32 ELISA BIAGINI <i>Riferimenti bio-bibliografici</i> E. Biagini, <i>Nel bosco (selection)</i>
WEEK 11	November 1 LEZIONE 30 ALDA MERINI <i>Riferimenti bio-bibliografici</i> A. Merini, <i>La Terra Santa (selection)</i> E. Biagini, <i>Nella prigione della carne</i>	November 3 LEZIONE 31 ALDA MERINI <i>Documentario</i> WORKSHEET 6	November 5 LEZIONE 32 ELISA BIAGINI <i>Riferimenti bio-bibliografici</i> E. Biagini, <i>Nel bosco (selection)</i>
	November 8 LEZIONE 33 ELISA BIAGINI <i>F. Del Zoppo, Un Dialogo con Elisa Biagini</i>	November 10 LEZIONE 34 ELISA BIAGINI SCREENING THE POET 3 FINAL PAPER: PROPOSAL	November 12 LEZIONE 35 LABORATORIO POETICO: VERSO I CORPI ISTITUZIONE: METAFORA POETIC COMPOSITIONS 4
WEEK 12	November 8 LEZIONE 33 ELISA BIAGINI <i>F. Del Zoppo, Un Dialogo con Elisa Biagini</i>	November 10 LEZIONE 34 ELISA BIAGINI SCREENING THE POET 3 FINAL PAPER: PROPOSAL	November 12 LEZIONE 35 LABORATORIO POETICO: VERSO I CORPI ISTITUZIONE: METAFORA POETIC COMPOSITIONS 4

WEEK 13 MODULO 5: VERSO IL PAESAGGIO	November 15	November 17	November 19
	LEZIONE 36	LEZIONE 37	LEZIONE 38
	CRISTIANO POLETTI C. Poletti, <i>Temporalis</i> (selection)	CRISTIANO POLETTI	LABORATORIO POETICO: VERSO IL PAESAGGIO
	FINAL PAPER: OUTLINE AND BIBLIOGRAPHY	SCREENING THE POET 4	ISTITUZIONI NOVECENTESCHE POETIC COMPOSITIONS 5
WEEK 14	November 22	Holidays	
	LEZIONE 39 FINAL PAPER EXTEMPORANEOUS ANALYSIS		
WEEK 15	November 29		
	LEZIONE 40 FINAL DISCUSSION		

PARTICIPATION RUBRIC

	90%- 100%	80%-89%	70%-79%	60%-69%	0-59%
PARTICIPATION	<p>Answers and asks questions in every class.</p> <p>Participates enthusiastically in all class discussion.</p> <p>Remains alert and focused on class discussion.</p>	<p>Asks and answers questions in most class meetings.</p> <p>Participates enthusiastically in most class discussion.</p> <p>Mostly alert and focused on class discussion.</p>	<p>Ask and answers questions in at least half of the classes.</p> <p>Occasionally participates in class discussion.</p> <p>Frequently distracted, but alert more often than not.</p>	<p>Speaks only when called upon by instructor.</p> <p>Generally unenthusiastic about class.</p> <p>Rarely focused on class activities; plays with phone; generally distracted.</p>	Absent
PREPARATION	Always comes to class having completed assigned readings or viewings.	Completes assigned readings and viewings most of the time.	Completes assigned readings and viewings at least half of the time.	Only occasionally completes assigned readings and viewings.	Absent
QUALITY OF COMMENTS	<p>Comments always insightful & constructive.</p> <p>Comments reflect content of assigned homework and also show personal consideration or reflection on questions raised by homework.</p>	<p>Comments mostly insightful & constructive.</p> <p>Comments mostly reflect content of assigned homework but are occasionally too general or not entirely relevant to the discussion.</p>	<p>Comments sometimes constructive, with occasional signs of insight.</p> <p>Comments not always relevant to discussion and often show no evidence of homework preparation.</p>	<p>Comments superficial, and mostly off topic.</p> <p>No evidence of having prepared readings. Relies on opinion & personal taste, e.g., "mi piace," "non mi piace."</p>	Absent
USE OF ITALIAN	<p>Always speaks in Italian when asking questions or working in groups.</p> <p>Avoids speaking English in class or asks permission to speak briefly in English.</p>	<p>Speaks Italian most of the time.</p> <p>Occasionally lapses into English, but quickly returns to Italian.</p>	<p>Speaks Italian at least half of the time.</p> <p>Frequently lapses into English and seems unconcerned or unapologetic about doing so.</p>	Rarely speaks Italian or uses only a few words.	Absent
ENGAGEMENT IN GROUP WORK	<p>Actively participates in group work.</p> <p>Student listens attentively while others speak or present, as indicated by comments that reflect & build on others' remarks.</p>	<p>Mostly participates in group work.</p> <p>Mostly attentive when others speak or present.</p>	<p>Sometimes inattentive during group work; needs to be reminded to focus on activity.</p> <p>Occasionally makes disruptive comments while others are speaking.</p>	<p>Only occasionally focused attention on topic of group work.</p> <p>Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.</p>	Absent