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## Term Information

Effective Term Spring 2024

## General Information

Course Bulletin Listing/Subject Area Italian  
Fiscal Unit/Academic Org French & Italian - D0545  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2057  
Course Title Black Italy: The Politics and History of Race in Contemporary Italy  
Transcript Abbreviation Black Italy  
Course Description This course addresses how belonging in contemporary Italy—juridical, social, economic—is intrinsically defined by race. To interrogate Italian-ness as a racialized identity, students will investigate its historical, political, and economic origins, tracing how a national identity synonymous with whiteness was constructed and continues to be reified and maintained, by systems of power.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 8 Week, 7 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 16.0902  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

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## **Requirement/Elective Designation**

General Education course:

Race, Ethnicity and Gender Diversity

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

### **Course goals or learning objectives/outcomes**

- Students will gain knowledge of Italian colonialism in the Horn of Africa—who, what, when, where—in order to evaluate the Italiani brava gente [Italians, what good people/colonizers] myth.
- Students will explain several ways in which italianità/Italian identity was constructed as necessarily white and ethnically “pure” during Italy’s colonial expansion into the Horn of Africa, with a particular focus on the fascist era
- Students will trace the lingering laws, policies, politics, and cultural attitudes which yet reflect and continue to reinforce the colonial notion of Italian as a racialized, blood-based identity
- Students will identify the real-life consequences of these practices—law, policy, politics—on the psychosocial, economic, and legal experiences of Black Italians and/or those with a history of migration
- Students will demonstrate knowledge of the specific ways in which Black Italians create space for themselves and establish a salutary identity via art—music, literature, film—forming social media communities, and political organizing
- Students will gain knowledge of the theoretical framework of Intersectionality and employ it to consider the intersection of gender, race, geopolitics, and class in the experience of Black Italian women
- Students will compare the similarities and differences between Italy and the United States (or another familiar national context) regarding racialized identity and how it manifests in law, politics, and the experiences of Otherized individuals
- Students will create an original project that reflects independent inquiry and addresses an aspect of the intersection of race, identity, and representation in contemporary Italy

### **Content Topic List**

- Black Italians
- racialized national identity
- Intersectionality
- race intersected with gender
- geopolitics and social class
- Italian colonialism
- fascist racial legislation
- systems of power
- immigration
- citizenship
- politics and history of race
- lived experiences of Black Italians

### **Sought Concurrence**

No

**Attachments**

- Black Italy syllabus.docx: syllabus  
*(Syllabus. Owner: Aski, Janice Marie)*
- BlackItalyCourseInformation.docx: Course information  
*(Other Supporting Documentation. Owner: Aski, Janice Marie)*
- IT and IS Curriculum map rev. 4-23.docx: Curr Map  
*(Other Supporting Documentation. Owner: Aski, Janice Marie)*
- Letter of support Black Italy SGH.pdf: approval  
*(Cover Letter. Owner: Aski, Janice Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Aski, Janice Marie	04/07/2023 12:44 PM	Submitted for Approval
Approved	Heller, Sarah-Grace	04/07/2023 12:59 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/12/2023 03:02 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/12/2023 03:02 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

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College of Arts and Sciences

Department of French & Italian

200 Hagerty Hall  
1775 College Road  
Columbus, OH 43210-1340

614-292-4938 Phone  
614-292-7403 Fax

[frit.osu.edu](http://frit.osu.edu)

April 7, 2023

Dear Committee,

I am pleased to support the submission of a new course: Italian 2057 *Black Italy: The Politics and History of Race in Contemporary Italy*, to the GE foundation category Race, Ethnicity and Gender Diversity. This course was developed with the support of a Course Transformation Learning Community Grant by our associated faculty member, Dr. Carla Cornette, and will soon be resubmitted to qualify for Honors status. We thank you for considering this course and look forward to your response.

Sincerely,

Prof. Sarah Grace Heller  
Chair, Department of French and Italian

**ITAL2057: BLACK ITALY:  
The Politics and History of Race in Contemporary Italy**



[Multiethnic Italy: Together, we can construct a beautiful nation]

<b>Professor:</b> Carla Cornette, Ph.D., Lecturer of Italian	<b>Email:</b> cornette.16@osu.edu
<b>Office hours:</b> Thursdays, 1:30-3:30 pm	<b>Office:</b> Hagerty Hall #337
<b>Class meetings:</b> TBA	<b>Classroom:</b> TBA

**Course format:** Lecture, in-person instruction, two course meetings per week, contact hours 3 hours, 180 minutes/week.

This course fulfills the **GE Foundations requirement on Race, Ethnicity and Gender Diversity.**

***COURSE DESCRIPTION***

ITAL2000, “Black Italy: The Politics and History of Race in Contemporary Italy,” addresses how belonging in contemporary Italy—juridical, social, economic—is intrinsically defined by race. To interrogate *italianità* [Italian-ness] as a racialized identity, students will investigate its historical, political, and economic origins, tracing how a national identity synonymous with whiteness was constructed, and continues to be reified and maintained, by systems of power, including: mid- to late-19<sup>th</sup> century colonial expansion, governmental policies

regarding immigration and citizenship, nationalist and nativist politics, and capitalism, among others, all of which have conditioned Italian cultural notions of belonging that are fundamentally rooted in race. Students will examine how Italian as a blood-born, genetically transmitted, racially and ethnically “pure” identity manifests in current-day immigration policies, citizenship law, differential treatment of refugees and immigrants, and the rising popularity of nationalism, nativism and anti-immigration sentiment, thereby excluding and disenfranchising Black Italians and/or those with a history of migration, especially those from the Global South. The course will conclude with inquiry into how Black Italians claim national space and establish a salubrious identity for themselves via art—literature, film, rap and hip-hop music, theater—and via community and political organizing, thus, asserting and providing positive representation for a pluricultural, multiethnic Italy.

***There are no prerequisites for this course.***

**Course novel:** *The River Commander*, Ubah Cristina Ali Farah, English translation by Hope Campbell Gustafson (2023), ISBN 9780253065506.

**Additional course texts** will be posted on Carmen.

**Course films:** Films will be available on reserve in the Library, linked to the library website, or can be viewed on the designated platform. See indications for each film. **All films are subtitled in English.**

- *Indovina chi ti porto per cena [Guess Who I'm Bringing to Dinner]*, Amin Nour (2018). <https://vimeo.com/299880878>, password: migrarti2018
- *If Only I Were that Warrior*, Valerio Ciriaci (2015)
- *Terraferma*, Emanuele Crialesi (2011)
- *Come un uomo sulla terra [Like a Man on Earth]*, Andrea Segre, Dagmawi Yimer, Riccardo Biadene (2008)
- *18 Ius Soli: Il diritto di essere italiani [18 Right of the Soil: The Right to Be Italian]*, Fred Kuwornu (2011)
- *Lettere dai CIE: Fotografia della vita di un Centro di Identificazione ed Espulsione [Letters from the CIE: Photography of Life in a Center of Identification and Expulsion]*, Mario Badagliacca (2015)  
[https://vimeo.com/139563668?fbclid=IwAR0JGfdcHFPN0wtz6GUWzABvwwF7yR4Q6PQmWtApsXiZ9opR2hvL\\_Ac6wQ](https://vimeo.com/139563668?fbclid=IwAR0JGfdcHFPN0wtz6GUWzABvwwF7yR4Q6PQmWtApsXiZ9opR2hvL_Ac6wQ)
- *Il legionario [The Legionnaire]*, Hleb Papou (2021). Kanopy.
- *Autumn Beat*, Antonio Dikele Distefano (2022). Kanopy
- *Bangla: L'Amore ai tempi delle seconde generazioni [Bangladeshi: Love in the Times of Second Generation (Italians)]*, Phaim Bhuiyan (2019)
- *Summertime*, Season 1, Episodes 1-3, “I Hate Summer” (2020). Netflix
- *Zero*, Episodes 1-3 (2021). Netflix

**Course music:** (all available on YouTube, English translations of text to be provided by professor)

- *Faccetta nera [Little Black Faced Girl]* (1935, Carlo Buti)

- *Malala* (2018, Karima 2G)
- *Non sono un immigrato [I'm Not an Immigrant]* (2008, Amir)
- *Afroitaliano [African Italian]* (2017, Tommy Kutu)
- *Soldi [Money]* (2019, Mahmood)
- *Cara Italia [Dear Italy]* (2018, Ghali)

#### **Social media:**

- *Blaq Italiano docuseries* (Fred Kuwornu): <https://it.dotherightfilms.nyc/blaq-italian-doc-series>
- *Nappytalia* (Evelyne Sarah Afaawua): <http://www.nappytalia.it/>
- *Afroitalian Souls*: <https://www.afroitaliansouls.it/>
- TikTok: Khaby Lame: [https://qz.com/africa/2048483/senegal-born-khaby-lame-is-as-famous-on-tiktok-as-charli-damelio/?utm\\_source=email&utm\\_medium=africa-weekly-brief&utm\\_content=56d15cbb-019d-11ec-9025-121754416d93](https://qz.com/africa/2048483/senegal-born-khaby-lame-is-as-famous-on-tiktok-as-charli-damelio/?utm_source=email&utm_medium=africa-weekly-brief&utm_content=56d15cbb-019d-11ec-9025-121754416d93)

### ***COURSE OBJECTIVES***

#### ***MEETING GE LEARNING OUTCOMES: RACE, ETHNICITY, AND GENDER DIVERSITY***

This course supports the Expected Learning Outcomes for the GE Foundation on Race, Ethnicity, and Gender Diversity by:

- Students will gain knowledge of Italian colonialism in the Horn of Africa—who, what, when, where—in order to evaluate the *Italiani brava gente* [Italians, what good people/colonizers] myth.
- Students will explain several ways in which *italianità*/Italian identity was constructed as necessarily white and ethnically “pure” during Italy’s colonial expansion into the Horn of Africa, with a particular focus on the fascist era.
- Students will trace the lingering laws, policies, politics, and cultural attitudes which yet reflect and continue to reinforce the colonial notion of Italian as a racialized, blood-based identity.
- Students will identify the real-life consequences of these practices—law, policy, politics—on the psychosocial, economic, and legal experiences of Black Italians and/or those with a history of migration.
- Students will demonstrate knowledge of the specific ways in which Black Italians create space for themselves and establish a salutary identity via art—music, literature, film—forming social media communities, and political organizing.
- Students will gain knowledge of the theoretical framework of Intersectionality and employ it to consider the intersection of gender, race, geopolitics, and class in the experience of Black Italian women.
- Students will compare the similarities and differences between Italy and the United States (or another familiar national context) regarding racialized identity and how it manifests in law, politics, and the experiences of Otherized individuals.
- Students will create an original project that reflects independent inquiry and addresses an aspect of the intersection of race, identity, and representation in contemporary Italy.

**GE FOUNDATION: RACE, ETHNICITY, AND GENDER DIVERSITY**

GOALS	EXPECTED LEARNING OUTCOMES	MEETING EXPECTED LEARNING OUTCOMES
<p><b>Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.</b></p>	<p><b>1.1 Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.</b></p> <ul style="list-style-type: none"> <li>• Successful students will be able to explain how belonging in contemporary Italy (juridical, social, and economic) is intrinsically defined by race.</li> <li>• Successful students will demonstrate knowledge of how a national identity synonymous with a “chromatic norm of whiteness” was constructed by systems of power from the mid-Modern period (early 1800s) and definitively codified during the fascist era.</li> <li>• Successful students will explain how a multitude of systems of power maintain and reify cultural imaginaries of belonging rooted in race. These systems include, among others: the law, nationalist political platforms, governmental policies regarding immigration, citizenship, and human rights, and propaganda and rhetoric by neofascist political parties.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Weekly Canvas Quiz and Reflection Post</b> in which students demonstrate their understanding, synthesis, and analysis of course readings, films, and cultural artifacts on Italy’s colonial era, with a focus on how race was systematically fabricated for political and economic motivations. These materials include: readings from historical texts on Italian Colonialism (Ben-Ghiat, Labanca, Sbacchi); collected oral histories from colonized individuals in the Horn of Africa (Ghermandi); Mussolini’s 1936 political speech of racial miscegenation; fascist era propaganda magazines on Italian racial purity (<i>La difesa della razza</i>); racial legislation in the colonies; representations of women in the colonies as Black Venuses (fascist era postcards); fascist popular music (<i>La faccetta nera</i>); first-person accounts of Italian colonialism in Ethiopia (documentary: <i>If Only I Were that Warrior</i>).</li> </ul> <p><b>Sample Reflection Question:</b> Comment on the instruments and methods that you examined which were employed to establish an Italian racialized national identity (at least four). For each source, specify WHO produced the material, WHO was the target audience, WHAT is the message (explicit or implicit), and HOW it contributed to constructing and reifying Italian national identity as synonymous with whiteness and racial purity. Can you draw parallels with these methodologies and tools to establish and maintain a national ethnic identity in any other nation context with which you are familiar, including your own? Explain.</p> <ul style="list-style-type: none"> <li>• <b>Midterm #1</b> on Italian Colonialism: how race-based national identity in Italy was systematically constructed via racial legislation, propaganda (magazines, journalism), popular music, political</li> </ul>



		<p>rhetoric, monument building, colonial practices/atrocities justified by race, gender, and geopolitics.</p>
	<p><b>1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.</b></p> <ul style="list-style-type: none"> <li>• Successful students will explain how categories of race, gender, and ethnicity constructed by systems of power determine yet today individual lived experiences and larger political and societal issues in contemporary Italy, including: immigration law (no <i>ius soli</i> or <i>ius scholae</i>, citizenship granted only by blood, <i>ius sanguinis</i>); inhumane treatment of refugees and immigrants from the Global South; powerful nativist political parties with platforms that recall fascist rhetoric of the dangers of contaminating Italian culture by immigrants; race-based violence; difficult identity for Black Italians.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Canvas Quiz and Reflection Posts</b> on how disenfranchising categories (race, ethnicity, gender, geopolitical origins) condition lived human experience in Italy, for example, immigration policy, differential treatment of refugees, blood-based citizenship in Italy, denial of <i>ius soli</i> (soil-based citizenship status), nationalist and nativist politics in Italy, race-based aggression, societal imaginaries of Italian as necessarily white which create problematic identity formation in Black Italians.</li> </ul> <p><b>Sample Reflection Question:</b> In the essay, “Racial Evaporations: Representing Blackness in African Italian Postcolonial Literature,” how does Caterina Romeo define the terminology “racial evaporation” and “chromatic norm of whiteness”? Cite the author, then explain the terms in your own words, differentiating between the two. So what? What difference does racial evaporation and a chromatic norm of whiteness make in contemporary Italy, specifically, in determining the life experiences of Afro-Italians? List at least three consequences of taking race out of the conversation from politics. What solutions does the author propose?</p> <p>How does the novel, <i>The River Commander</i>, by Somalian-Italian author Ubah Cristina Ali Farah “put flesh on” and render “real” the notion of a “chromatic norm of whiteness” in contemporary Italy? Cite and explain at least three specific examples from the novel of the lived experiences of the young Black man growing up in Rome. How does he confront these difficulties and establish a healthy sense of identity?</p> <ul style="list-style-type: none"> <li>• <b>Midterm #2</b> on how race, ethnicity, and geopolitics condition the real-lived experiences of Afrodescendant Italians.</li> </ul>

	<p><b>1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.</b></p> <ul style="list-style-type: none"> <li>• Successful students can explain the theoretical framework of intersectionality in the context of modern Italy. They can identify marginalizing positionalities such as gender, race, ethnicity, and geopolitics and describe how they combine and compound to condition lived experiences, especially those of Black Italian women.</li> <li>• Successful students can identify and describe common tropes ascribed to Black women in Italy, that of the hypersexualized Black Venus and that of domestic worker, and trace these stereotypical identities to fascist era propaganda.</li> <li>• Successful students will employ an intersectional approach with at least two categories of marginalization (race, ethnicity, gender, socioeconomic class, geopolitical origins) in an original research project on racialized identity in contemporary Italy.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Canvas Quiz and Reflection Post</b> on Intersectionality based on theoretical readings by Kimberl�e Crenshaw, Cristina Lombardi-Diop, Caterina Romeo, and memoirs by Genevi�e Malakaping, Cameroon-born Italian scholar and author, Anna Maria Gehynei, Liberian-Italian author, and Marilena Delli Umuhzo, Rwandan-Italian writer.</li> </ul> <p><b>Sample Reflection Question:</b> Kimberl�e Crenshaw coined the term “intersectionality” in her seminal 1989 essay. Explain the term in your own words, then apply it to the Italian context, including concepts from your readings by Cristina Lombardi-Diop and Caterina Romeo. Thinking about the colonial tropes of Black women in Italy as invisible domestic servants or, alternatively, hypervisible Black Venuses, put these stereotypical identities into conversation with one of the memoirs written by African diaspora Black Italian women, either <i>Il corpo nero</i> or <i>Negretta: baci razzisti</i>, or <i>Reversing the Gaze: What if the Other Were You?</i> Include specific quotes from the text that engages with, confronts, and pushes back on these persistent imaginaries.</p> <ul style="list-style-type: none"> <li>• <b>Midterm #2</b> on intersectionality as a theoretical framework, its specific application to the Italian context, and its relation to lived-experiences of Black Italian women</li> <li>• <b>Final course project</b> must adopt an intersectional approach, i.e., must include at least two categories of minoritization (race and another: gender, geography, class) in its analysis of racialized identity in Italy</li> </ul>
	<p><b>1.4: Successful students are able to evaluate social and ethical</b></p>	<ul style="list-style-type: none"> <li>• <b>Canvas Quiz, Reflection Post, and Midterm #2</b> on “colonial ghosts” of racialized national identity that</li> </ul>

	<p><b>implications of studying race, gender, and ethnicity.</b></p> <ul style="list-style-type: none"> <li>• Successful students can explain the social and ethical implications of current Italian citizenship law, <i>ius sanguinis</i>, which is yet rooted in fascist notions of blood-born, racialized identity. Students can describe the psychosocial, economic, and ethical consequences of the denial of <i>ius soli</i> [right of the soil] on the lives of a million Italians born on Italian soil to immigrant parents.</li> <li>• Successful students can describe the violations of international humanitarian law in the differential treatment of immigrants and refugees from the Global South, including the criminally prosecution of boat captains who are sanctioned for rescuing refugees in the Mediterranean, leaving these individuals to drown, and denial of basic human rights (adequate food, housing, access to education) in “welcoming centers” for immigrants to Italy.</li> </ul>	<p>manifests in contemporary Italian law and politics and the ethical and social ramifications of such, including denial of citizenship to individuals born in Italy (<i>ius soli</i>) to immigrant parents, inhumane treatment of refugees in Italian “welcoming centers,” intergenerational trauma, closing of Italian borders and prohibiting rescue of refugees in the Mediterranean, among others.</p> <p><b>Sample Reflection Question:</b> Differentiate between different conceptualizations of national citizenship: <i>ius sanguinis</i>, <i>ius soli</i>, <i>ius culturae</i> and <i>ius scholae</i>. Currently, how does one gain citizenship documentation in Italy? What psychosocial, economic, and ethical ramifications does this have for Black Italians and/or those with a history of immigration, particularly from the Global South (cite and explain at least three)? What are some solutions proposed by activist groups?</p>
<p><b>Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.</b></p>	<p><b>2.1: Successful students are able to demonstrate critical self-reflection and critique of their social positions and identities.</b></p>	<ul style="list-style-type: none"> <li>• <b>Two in-class writing assignments (one at beginning of semester and one at the end):</b> Reflection on one’s positionality and personal, social, and national identity in conversation w/course materials.</li> </ul>

	<ul style="list-style-type: none"> <li>• Successful students will reflect on their own positionality (gender, race, ethnicity, socioeconomic status, geographical provenance, among others), explaining how these intersecting positionalities influence their personal and social identities and lived experiences.</li> </ul>	<p><b>Sample Reflection Question:</b> In the film, <i>Bangla: L'Amore ai tempi delle seconde generazioni</i>, the protagonist Phaim introduces himself in this way: “My name is Phaim. I’m twenty-two years old. And even if you see me a little Negro, I’m 100% Italian. Let’s say, somewhere in the middle, like cappuccino: 50% Bangladesh, 50% Italian, 100% Torpignattara (neighborhood in Rome).” Reflect on Phaim’s self-described identity, thinking about race, ethnicity, geopolitics, class, and any other positionalities you find relevant. How could Phaim’s “cappuccino” identity be interpreted as emblematic of other second-generation Italians? Put this into conversation with your own identities. If you were the protagonist of a film, how would you introduce yourself? What social positions would you include in your self-description? How have these positionalities impacted your lived experiences in the national context(s) where you have grown up?</p> <ul style="list-style-type: none"> <li>• <b>Reflection paper on process during final creative project:</b> Students will submit a narrative along with their final project about why they selected a particular topic on racialized identity in Italy, how it compares with their own experience in the U.S. or another national context, and how their own positionality and identity impacts their lived experience.</li> </ul>
	<p><b>2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.</b></p> <ul style="list-style-type: none"> <li>• Successful students will be able to recognize and describe how perceptions of difference (race, ethnicity, gender, geopolitics) condition attitudes, beliefs, and behaviors of who is considered an insider/outsider, citizen/alien, Italian/Other in contemporary Italy which</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Canvas Quiz and Reflection Post</b> on how perceptions of difference (race, ethnicity, gender, geopolitics) shape attitudes, beliefs, and behaviors of who is considered inside/outside the nation in contemporary Italy. Moreover, how the artistic production (music, literature, TikTok, social media) and community and political organizing of Black Italians aim to change perceptions of difference, i.e., that Italian isn’t necessarily white, to confront racism, and to claim space for Italians with a multitude of ethnicities and geographical origins.</li> </ul> <p><b>Sample Reflection Question:</b> In “Hip Hop Italian Style: The Postcolonial Imagination of Second-Generation Authors</p>

	<p>manifests in immigration policies, citizenship law, nationalist and nativist political party rhetoric, and societal imaginaries of belonging.</p> <ul style="list-style-type: none"> <li>• Successful students will be able to outline and describe specific artistic production, community organizing, and political activism efforts by Black Italians which aim to problematize and deconstruct national imaginaries of <i>italianità</i> as requisitely white.</li> </ul>	<p>in Italy,” scholar Clarissa Clò argues that Afro-Italian rap and hip-hop artists are “experts who transfigure their street knowledge into ...art...(thus, they) are best suited to critique the legal system because, unlike white Italian citizens, they have a first hand-knowledge of its workings and material consequences.” Choose one of the musical artists that you have encountered in the course—Amir Issaa, Tommy Kuti, Karima DueG, Ghali, Mahmood—and contextualize Clò’s quote in light of the artist’s identity and his/her song lyrics as a critique of Italian culture and politics. How is the artist an “expert” on Italian culture and politics? How does their positionality confer authority to speak? What is the specific critique of Italian politics or culture can you identify in the song you selected? Be specific: is it citizenship law, politics (what type of rhetoric?), immigration, racism and racist violence, impossible imaginaries of Italian blackness, or other? In your opinion, does rap and hip-hop music by Afrodescendant Italians have the possibility to transform cultural attitudes, perceptions, and beliefs about race and national belonging in Italy? Why or why not?</p>
	<p><b>2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.</b></p> <ul style="list-style-type: none"> <li>• Successful students will be able to describe how race, gender, ethnicity, geopolitical origins, and socioeconomic class, among others, function as marginalizing positionalities in contemporary Italy and specifically how they condition the real lived experiences of Black Italians, AfroItalian women, and/or individuals with a history of immigration from the Global South.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Final course project:</b> Culminating project in which students develop their own research question on how racialized identity in contemporary Italy is constructed, maintained, and impacts the lived experiences of racialized Others. The project is scaffolded in several steps distributed throughout the semester with clear objectives: first, a meeting with professor to discuss and approve topic on the intersection of race, gender, and ethnicity with national identity in contemporary Italy and how students will approach the project (podcast, multimedial presentation, documentary, paper, original poem or short story). Secondly, a detailed outline of the project content, and an annotated bibliography with at least three acceptable sources and a description of their content, as well as how they will be utilized in the project, Last, a presentation of the</li> </ul>

	<ul style="list-style-type: none"> <li>• Successful students will develop an original research question which addresses a specific aspect of how racialized national identity in today's Italy is constructed, maintained, and impacts the lived experiences of racialized Others.</li> </ul>	<p>final project in class during the final week of the course, and a brief reflection narrative on what peaked their interest in this particular research topic, and how it stimulated self-reflection on their own particular identity(ies) and lived experiences in a national context.</p>
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### ***COURSE REQUIREMENTS AND EVALUATION***

**Attendance, preparation for class, and participation (10%):** Class attendance is obligatory in this course and active and consistent participation is fundamental to achieving course objectives. Participation and preparation are defined as: having all materials thoroughly read/viewed prior to class; actively taking notes in class; and coming to every class meeting with questions, comments, points of interest, and general thoughts about the material. A weekly participation and preparation for class grade will be assigned based on attendance, responses to TopHat polls in class, and verbal contributions to class discussions.

**Carmen homework (30%):** A weekly assignment will be posted on Canvas which will consist of a quiz and/or a reflection post on the week's readings or film. The lowest homework grade will be dropped.

**Two Midterm Exams (30%):** There will be two midterm exams during the semester which will consist of short answer responses to the course readings, films, and class discussions. Midterm exams will be completed in class. Each midterm will be uploaded to Carmen as a typed, double-spaced, Word document (no exceptions) in Times New Roman 12-point font Exams are open-book and open-note but **must be the student's original work, unaided by other students or contacts, websites, or outside sources other than assigned class materials.**

**Final course project (20%):** Each student will choose a topic of interest on racialized identity in contemporary Italy to prepare an original final project. Students may choose a literary or cinematic work on a relevant theme not covered in class; may conduct further research on an author/director/rapper/social media personage encountered in the course and how their artistic production relates to pertinent themes addressed in class; or students may further explore an issue encountered in class such as migration, differential human rights, citizenship pathways, the lived experiences of Black Italians, (self)representation and political and social activism by Black Italians. The final project may take the form of creating: an informational website, a podcast, a final critical paper (5-6 pages, typed double-spaced in length), an original documentary, a multi-media presentation, a spoken word performance, an original poem or short story based on a course thematic, or other creative work. The final project will be graded on evidence of additional research beyond the scope of what was discussed in the course, creativity, preparation, and demonstrated effort. There will be prior deadlines that will be posted well in advance on Canvas to

include: a meeting with the professor to discuss and approve topic (see below); an annotated bibliography of sources used to complete the project; and a detailed outline of the project (see below). The projects will be presented to the class during the last week of the semester.

**Conference with professor/topic of final project (5%):** Students will be graded on the amount of preparation and effort they have put into exploring and thinking about their topic for the final creative project before meeting with professor.

**Annotated bibliography and outline of final project (5%):** The annotated bibliography must consist of at least three sources beyond those studied in class on the approved final topic. Students will submit an outline of the organization of their final project and an annotated bibliography with a short commentary (paragraph length) on each source regarding its content and its usefulness for the final project. Both the outline and annotated bibliography will be graded on completeness, organization, evidence of scholarly inquiry. Typed, double-spaced, Times New Roman 12 font.

**HONORS EMBEDDED STUDENTS:** Honors Embedded students will have a **one-hour weekly recitation session** in which they discuss expanded versions of assigned course readings and other materials in a small group setting. Honors students will also make **one presentation to the class** on a selected course topic (a film, selected group of songs, reading): they will provide **background information on the artist/director/author**; they will provide a **brief synopsis** of the assigned reading, film, or other text; they will **write three original discussion questions for the class** and lead a class conversation on these. The presentation should be accompanied by images and significant citations and should last 7-10 minutes.

### ***GRADING SCALE***

<b>A</b> 93 – 100	<b>C+</b> 78 – 79
<b>A-</b> 90 – 92	<b>C</b> 73– 77
<b>B+</b> 88 – 91	<b>C-</b> 70 – 72
<b>B</b> 83 – 87	<b>D+</b> 68 – 69
<b>B-</b> 80 – 82	<b>D</b> 65-67
	<b>E</b> 0-64

### ***ACCOMMODATIONS AND DISABILITY SERVICES***

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university’s request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

## ***ACADEMIC INTEGRITY AND MISCONDUCT***

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## ***MENTAL HEALTH***

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614- 292-5766. CCS is located on the 4th floor of the Younkin Success Center and the 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.



## COURSE CALENDAR

### **ITALIAN COLONIALISM, THE FASCIST ERA, AND THE CONSTRUCTION OF ITALIAN AS WHITENESS**

**Week 1:** Introduction to course. **Mapping Italian colonialism. Power and knowledge production: The *Italiani brava gente*** [Italians, what good people/colonizers] **myth.**

Readings/viewings (**in class**):

Film short: *Indovina chi ti porto per cena* [Guess who I'm bringing to dinner].

*Italian Colonialism* (2008), eds. Ruth Ben-Ghiat and Mia Fuller: Chronology, pp. xiv-xviii, and Introduction, pp. 1-6.

**IN-CLASS WRITING ASSIGNMENT: Self reflection on positionality and identity (personal, social, national). (ELO 2.1)**

**CARMEN QUIZ AND REFLECTION POST (ELO 1.1): Italian colonial expansion, race, and national identity**

**Week 2: Power and knowledge production: History with a capital H and Counter-Histories from Disenfranchised Voices.**

Readings/viewings (before class):

*Queen of Flowers and Pearls* (Gabiella Ghermandi, 2015), pp. 58-60, 149-160, 180-205.

“Italian Colonial Internment” (Nicola Labanca in *Italian Colonialism*), pp. 27-34.

“Poison Gas Atrocities in the Italo-Ethiopian War (1935-1936)” (Alberto Sbacchi in *Italian Colonialism*), pp. 47-53.

“Paradigms of Postcolonial in Contemporary Italy” (Cristina Lombardi-Diop and Caterina Romeo in *Postcolonial Italy: Challenging National Homogeneity*, 2012), pp. 1-9.

**CANVAS QUIZ AND REFLECTION POST (ELOs 1.1 and 1.4): The *italiani brava gente* myth, Italy’s colonizing mission, ethical implications**

**Week 3: Constructing Italian as Whiteness:** racial legislation in the colonies (*madamato, meticci*), political rhetoric, propaganda (magazines, postcards, popular music), pseudoscience.

Readings/viewings before class:

“Patrilinearity, Race, and Identity: The Upbringing of Italo-Eritreans during Italian Colonialism” (Giulia Barrera in *Italian Colonialism*), pp. 97-106.

Fascist magazine, *La difesa della razza* [The Defense of the (Italian) Race] [https://anpi.it/media/uploads/files/2017/12/difesa\\_della\\_razza\\_al\\_n1.pdf](https://anpi.it/media/uploads/files/2017/12/difesa_della_razza_al_n1.pdf). See professor’s translations of p. 1, images pp. 13-14 of “racial types,” images pp. 16-17 of *I bastardi* [the bastards], images pp. 23-25 of *la romanità* [Romanness].

Fascist march, *Faccetta nera* [Little Black Faced Girl] [https://www.youtube.com/watch?v=NmcJD6\\_DwFE](https://www.youtube.com/watch?v=NmcJD6_DwFE)

Mussolini’s speech (October 25, 1938) <http://bibliotecafascista.blogspot.com/2012/03/discorso-al-consiglio-nazionale-del-pnf.html>. See professor’s translation.

Fascist postcards, google “Cartoline dell’Africa Orientale Enrico De Seta” [“Postcards from Eastern Africa,” Enrico De Seta].

**CANVAS QUIZ AND REFLECTION POST (ELOs 1.1 and 1.4): Propaganda and construction of the white Italian race,**

## intersection of race with gender in the colonies

### Week 4: Colonial Amnesia and the “Invisible Nature of Whiteness” in Italy.

Readings/viewings before class:

“Postracial/Postcolonial Italy,” (Cristina Lombardi-Diop in *Postcolonial Italy: Challenging National Homogeneity*, 2012), pp 175-190.

Documentary, *If Only I Were that Warrior*

#### MIDTERM #1 ON ITALIAN COLONIALISM DUE BY 5:00 PM (ELOs 1.1, 1.3, 1.4)

### Weeks 5, 6 and 7: *SEQUELAE OF ITALIAN COLONIALISM: INTERGENERATIONAL TRAUMA, LIVED EXPERIENCES OF BLACK ITALIANS, CONSTRUCTION OF A SALUTARY IDENTITY AS A BLACK MAN IN ITALY*

Novel: Ubah Cristina Ali Farah’s, *The River Commander* (20 pages to read for each course meeting. Specific chapters posted on Carmen modules).

“Racial Evaporations: Representing Blackness in African Italian Postcolonial Literature” (Caterina Romeo in *Postcolonial Italy*), pp. 221-231.

#### CANVAS QUIZ AND REFLECTION POST (ELO 1.2): Growing up Black in Italy

### Weeks 8 and 9: *COLONIAL GHOSTS: IMMIGRATION, CITIZENSHIP, POLITICS. REPRESENTATIONS OF BLACK ITALIANNES.*

#### Colonial Ghosts: Immigration and Refugees

Readings/viewings before class:

Docushort: *Lettere dai CIE* [Letters from Centers of Identification and Expulsion].

Documentary: *Come un uomo sulla terra* [Like a Man on Earth].

Music: *Non sono un immigrato* [I’m Not an Immigrant] (2008, Amir). Youtube. See professor’s translation on Canvas.

Film: *Terraferma* [Firm Land] (2011, Emanuele Crialese).

Frontex and Matteo Salvini.

#### CANVAS QUIZ AND REFLECTION POST: Relics of fascism: Racialized National Identity, Impact on Lived Experience, Social and Ethnical Implications (ELOs 1.1, 1.2, 1.4, 2.3)

### Weeks 10 and 11: Colonial ghosts: Citizenship, Politics, Intersectionality: Gender and Race and Experiences of Black Italian Women

Readings/viewings before class:

Readings: Kimberlé Crenshaw on Intersectionality, Caterina Romeo and Cristina Lombardi-Diop on Intersectionality in Italian

## Postcolonial Studies

Excerpt: *Il corpo nero* [The Black Body], Anna Maria Gehnyei (2023).

Song: *Malala* (2018, Karima 2G). Youtube with English subtitles.

Excerpt: *Negretta: Baci razzisti* [Little Black Girl: Racist Kisses] (2020)

Excerpt: *Reversing the Gaze: What if the Other Were You?*, Genevieve Malakaping (2023).

Documentary: *18 Ius soli*.

Film: *Il legionario* [The Legionnaire], Hleb Papou. Kanopy.

Citizenship law in Italy: *Ius soli, ius sanguinis, ius culturae, ius scholae*.

Politics: La Lega Nord [The Northern League], Matteo Salvini. I Fratelli d'Italia [The Brothers of Italy] and Italy's new far-right Prime Minister, Giorgia Meloni.

**CANVAS QUIZ AND REFLECTION POST on Colonial Ghosts (racialized identity and real-life consequences) and Intersectionality (race, gender, class, and geopolitics) (ELOs 1.2, 1.3, 1.4)**

**WEEK 10: MIDTERM #2 ON IMMIGRATION, CITIZENSHIP, POLITICS, AND SOCIAL IMAGINARIES OF RACE; INTERSECTIONALITY, SOCIETAL AND ETHICAL IMPLICATIONS, AND LIVED EXPERIENCES DUE BY 5:00 PM (ELOs 1.2, 1.3, 1.4)**

**WEEK 11: CONFERENCE WITH PROFESSOR/TOPIC OF FINAL PROJECT DUE**

**Weeks 12 and 13: Representing Black Italy: A Possible Identity?**

Readings/viewings before class:

Song: *Afroitaliano* [African Italian] (2017, Tommy Kutu). Youtube. See professor's translations for all songs on [www.theitaliansong.com](http://www.theitaliansong.com)

Song: *Cara Italia* [Dear Italy] (2018, Ghali). Youtube.

Song: *Soldi* [Money] (2019, Mahmood). Youtube.

Docuseries: *Blaq Italiano* (view two of your choice). <https://it.dotherightfilms.nyc/blaq-italian-doc-series>

Extra/Social Media: *Nappytalia* (Evelyne Sarah Afaawua): <http://www.nappytalia.it/> and/or *Afroitalian Souls*:

<https://www.afroitaliansouls.it/>

**CARMEN QUIZ AND REFLECTION POST on Self-Representation by Black Italians: Art, Activism, and Changing Imaginaries of Race in Contemporary Italy (ELO 2.2)**

**Weeks 14 and 15: Representing Black Italy: A Possible Identity?**

Readings/viewings before class:

Film: *Bangla: L'amore ai tempi delle seconde generazioni* [Bangladeshi: Love in the Time of the Second Generation (Italians)].

Film: *Autumn Beat*, Antonio Dikele Distefano (2022)

Netflix Series (first three episodes): *Summertime*.

Netflix Series (first three episodes): *Zero*.

TikTok: Khaby Lame. Khaby Lame: [https://qz.com/africa/2048483/senegal-born-khaby-lame-is-as-famous-on-tiktok-as-charli-damelio/?utm\\_source=email&utm\\_medium=africa-weekly-brief&utm\\_content=56d15cbb-019d-11ec-9025-121754416d93](https://qz.com/africa/2048483/senegal-born-khaby-lame-is-as-famous-on-tiktok-as-charli-damelio/?utm_source=email&utm_medium=africa-weekly-brief&utm_content=56d15cbb-019d-11ec-9025-121754416d93)

**IN-CLASS WRITING ASSIGNMENT: Self reflection on positionality and identity (personal, social, national). (ELO 2.1)**

**WEEK 14: ANNOTATED BIBLIOGRAPHY AND OUTLINE OF FINAL COURSE PROJECT DUE**

**CARMEN QUIZ AND REFLECTION POST on Italian Blackness: A Possible Identity? (2.2, 2.3)**

**Week 16: FINAL COURSE PROJECTS DUE/PRESENTATIONS IN CLASS (ELOs 1.2, 1.3, 1.4, 2.1, 2.2, 2.3)**



**L'Italia sono anch'io** [I, too, am Italy]



## **BLACK ITALY COURSE PROPOSAL**

### **COURSE DESCRIPTION:**

ITAL2057, “Black Italy: The Politics and History of Race in Contemporary Italy,” addresses how belonging in contemporary Italy—juridical, social, economic—is intrinsically defined by race. To interrogate *italianità* [Italian-ness] as a racialized identity, students will investigate its historical, political, and economic origins, tracing how a national identity synonymous with whiteness was constructed, and continues to be reified and maintained, by systems of power, including: mid- to late-19<sup>th</sup> century colonial expansion, governmental policies regarding immigration and citizenship, nationalist and nativist politics, and capitalism, among others, all of which have conditioned Italian cultural notions of belonging that are fundamentally rooted in race. Students will examine how Italian as a blood-born, genetically transmitted, racially and ethnically “pure” identity manifests in current-day immigration policies, citizenship law, differential treatment of refugees and immigrants, and the rising popularity of nationalism, nativism, and anti-immigration sentiment, thereby excluding and disenfranchising Black Italians and/or those with a history of migration, especially those from the Global South. The course will conclude with inquiry into how Black Italians claim national space and establish a salubrious identity for themselves via art (literature, film, rap and hip-hop music, theater) and via community and political organizing, thus, asserting and providing positive representation for a pluricultural, multiethnic Italy.

### **18 CHARACTER COURSE TITLE**

Black Italy

### **COURSE TITLE (100 characters or less)**

Black Italy: The Politics and History of Race in Contemporary Italy

### **NO PREREQUISITES**

Specified on syllabus

### **COURSE OBJECTIVES**

This course supports the Expected Learning Outcomes for the GE Foundation on Race, Ethnicity, and Gender Diversity by:

- Students will gain knowledge of Italian colonialism in the Horn of Africa—who, what, when, where—in order to evaluate the *Italiani brava gente* [Italians, what good people/colonizers] myth.
- Students will explain several ways in which *italianità*/Italian identity was constructed as necessarily white and ethnically “pure” during Italy’s colonial expansion into the Horn of Africa with a particular focus on the fascist era.
- Students will trace the lingering laws, policies, politics, and cultural attitudes which yet reflect and continue to reinforce the colonial notion of Italian as a racialized, blood-based identity.

- Students will identify the real-life consequences of these practices—law, policy, politics—on the psychosocial, economic, and legal experiences of Black Italians and/or those with a history of migration.
- Students will demonstrate knowledge of the specific ways in which Black Italians create space for themselves and establish a salutary identity via art—music, literature, film—forming social media communities and political organizing.
- Students will gain knowledge of the theoretical framework of Intersectionality and employ it to consider the intersection of gender, race, geopolitics, and class in the experience of Black Italian women.
- Students will compare the similarities and differences between Italy and the United States (or another familiar national context) regarding racialized identity and how it manifests in law, politics, and the lived experiences of Otherized individuals.
- Students will create an original research project that reflects independent inquiry and addresses an aspect of the intersection of race, identity, and representation in contemporary Italy.

## CONTENT TOPIC LIST

Black Italians, racialized national identity, Intersectionality, race intersected with gender, geopolitics and social class, Italian colonialism, fascist racial legislation, systems of power, immigration, citizenship, politics and history of race, lived experiences of Black Italians

## GE RATIONALE: FOUNDATIONS: RACE, ETHNICITY, AND GENDER DIVERSITY (3 credits, 4 credits with Honors Embedded option)

- A. **FOUNDATIONS:** Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity, and Gender Diversity.

“Black Italy: The Politics and History of Race in Contemporary Italy” addresses how belonging in contemporary Italy--juridical, social, economic--is intrinsically defined by race. To interrogate *italianità* [Italian-ness] as a racially codified identity, students will investigate its historical, political, and economic origins from the Mid Modern period (early 1800s) to the present day, tracing how a national identity synonymous with whiteness was constructed, and continues to be reified and maintained, by systems of power. The course will begin with the origins of the notion of Italian as a blood-based, necessarily white identity: specifically, students will consider Italy’s mid- to late-19<sup>th</sup> century colonial expansion in the Horn of Africa, an essential phase in constructing Italy’s nationhood in an attempt to gain equal footing on the international stage with more hegemonic European colonial powers. Students will then interrogate how Italian cultural notions of belonging rooted in race manifest yet today and condition the lived experiences of Black Italians and/or those with a history of immigration to Italy, particularly individuals who hail from the Global South. For example, students will examine: Italian governmental immigration and citizenship policies; the rising pervasiveness of nationalist, populist, and nativist politics; differential treatment of refugees and immigrants depending on geopolitical provenance; exploitative labor practices towards un/under-documented agricultural and service workers; outright acts of racist violence perpetrated on Black and brown individuals, among others. The course will conclude with inquiry into how Black Italians claim national space and establish a

salubrious identity for themselves via art (literature, film, rap and hip-hop music, theater) and community and political organizing, thereby, asserting and providing positive representation for a pluricultural, multiethnic Italy.

In terms of the Honors Embedded designation, the secondary sources for the course include challenging texts on the history of Italian colonialism and fascism, as well as contemporary critical essays from Italian postcolonial studies which require higher level critical and analytical skills. Honors Embedded students will have an extra hour of recitation time per week to engage with more complete versions of these texts in small group discussions with other honors students and the professor in order to develop a more nuanced, complex understanding of the question of race, identity, and representation in today's Italy. Moreover, the honors students will have an additional brief reflection/short writing response on the weekly reflection posts for the course which will integrate the recitation readings and discussions.. Honors students will also make one presentation to the class on a selected course topic (a film, selected group of songs, reading): they will provide background information on the artist/director/author; they will provide a brief synopsis of the assigned reading, film, or other text; they will write three original discussion questions for the class and lead a class conversation on these. The presentation should be accompanied by images and significant citations and should last 7-10 minutes.

Lastly, consonant with “research and creative inquiry” high-impact pedagogical practices, all students will develop an original, culminating course project which they will be encouraged to include in their e-portfolios to which they are introduced in the GE Launch Seminar. Specifically, students will develop their own research question about racialized identity(ies) in contemporary Italy with guidance and support from the instructor. Honors Embedded students' projects will reflect their deeper engagement with course materials by demonstrating more sophisticated synthesis, analysis, and reflection of racialized identity in contemporary Italy and its concrete manifestations in the lived experiences of Afrodiaspora individuals in Italy (see a more complete description of the project under ELO 2.3).

## **SPECIFIC GOALS OF RACE, ETHNICITY, AND GENDER DIVERSITY**

**GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.**

**Expected Learning Outcome 1.1:** Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

In the first part of the course (how did whiteness become synonymous with "Italian-ness?"), students will examine the history of Italian colonialism in the Horn of Africa (who/what/when/where/why), with a particular emphasis on the fascist period and *le leggi razziali* [racial laws]. Students will read excerpts from historians Ruth Ben-Ghiat's and Mia Fuller's *Italian Colonialism* (2005) which includes chapters on the atrocities committed in Italian colonies in



Africa in the name of a “civilizing” mission, including the establishment of internment camps (Nicola Labanca) and poison gas warfare on civilians (Alberto Sbacchi). Moreover, students will read excerpts from a collected oral history novel, *Queen of Flowers and Pearls* (2007) by Ethiopian-Italian author, Gabriella Ghermandi, which provides an historical accounting of Italy’s invasion of Ethiopia from the point of view of the colonized which will facilitate a class discussion on the politics of history. Students will watch a documentary, *If Only I Were that Warrior* (2015), which includes first-hand accounts of Italy’s mass genocide of civilians in Ethiopia. The film, readings, class discussions, and weekly Canvas reflection posts based on them will provide students with the information and the tools to evaluate the still prevalent myth of *gli italiani brava gente*/Italians what good people, i.e., that Italy was a benevolent colonizer.

Regarding the creation *ex novo* of an Italian Aryan race as part of Benito Mussolini's ambitions to place Italy on equal footing with other colonial powers on the European stage, students will read a 1936 public speech in which Mussolini proclaimed the dangers of racial miscegenation and the exigency to maintain the “purity” of the Italian race. Students will examine widely distributed fascist propaganda magazines, *La difesa della razza* [*The Defense of the (Italian) Race*] which sought to gain public favor for the racial laws via creating hysteria and fear via depictions of the “monsters” that mixed-race marriages produced; students will listen to and analyze fascist war marches, for example, *La faccetta nera* [*Little Black Face*] which promoted the idea of Italian racial superiority; they will scrutinize racist postcards from the era, Enrico De Seta, which hypersexualized women in the colonies in an attempt to recruit Italian soldiers; and they will read *le leggi razziali* [racial legislation] which criminalized relationships between Italian soldiers and women in the colonies, denied Italian citizenship to the children born of these marriages, and disenfranchised these families from hereditary rights. Through a critical analysis of the law, political rhetoric, colonial history, and propaganda, students will gain an understanding of how Italian national identity predicated on race was created by systems of power for political and economic motives.

In terms of **assessment**, there will be a weekly Canvas quiz/reflection in which students will demonstrate their comprehension, synthesis, and analysis of course readings, the film, and cultural artifacts of Italy’s colonial era, as well as Midterm Exam #1. In addition to factual recall questions on the quiz, sample reflection prompts include:

1. READ: Introduction (pp. 1-5), *Italian Colonialism*, Ruth Ben-Ghiat, “Italian Colonial Internment,” Nicola Labanca, and “Poison Gas Atrocities in the Italo-Ethiopian War,” Alberto Sbacchi, WATCH: documentary: *If Only I Were that Warrior* (2015, Valerio Ciriaci)

**Sample Reflection Questions:** Historians Ruth Ben-Ghiat, Nicola Labanca and Alberto Sbacchi, as well as the documentary *If Only I Were that Warrior*, dismantle the *italiani brava gente* ["Italians what good people/colonizers"] myth which was widely held after World War II and still pervades nationalist political discourse in contemporary Italy. What are the facts that the scholars cite that categorically contradict the "historical revisionism" of Italians as less violent colonizers? What motivations do the scholars cite for promulgating a whitewashed version of Italian

colonization of the Horn of Africa AFTER Italy's loss of the colonies with the Treaty of Paris and the fall of fascism?

2. READ: *Queen of Flowers and Pearls* (pp. 58-60, 149-160, 180-205), Gabriella Ghermandi

**Sample Reflection Question:** When and where do the events recounted by Abbaba Igrisà Salò and the Turtle Lady in *Queen of Flowers and Pearls* take place? Who are the narrative voices (think of their positionality in terms of "race," gender, class, and geography)? Why do you think their stories are important to be recorded and told, especially in Italian language? How do the accounts of the colonized individuals in Addis Ababa differ from the official History of Italian colonialism promulgated under fascism? What does this suggest about power and historical accounting?

3. WATCH: documentary: *If Only I Were that Warrior* (2015, Valerio Ciriaci)

**Sample Reflection Questions:** What are three different perspectives presented in the documentary that comment on Italian colonialism in Ethiopia? Elaborate on the individual's positionality (who are they: national identity, racial identity, politics)? How do the individuals' positionality and world view condition their memory and understanding of that particular historical era? How do you interpret the newly constructed mausoleum for convicted fascist war criminal Rodolfo Graziani in Affile, Italy? What about the multitude of monuments to Italy's fascist period scattered all over the nation? What do they imply about Italy's reckoning with its colonial past?

4. READ/LISTEN/EXAMINE (all posted on Canvas): Fascist racial legislation. *La difesa della razza*, fascist propaganda magazine, Mussolini's 1936 speech on the dangers of racial miscegenation, Enrico De Seta's fascist era postcards, fascist war march *La faccetta nera*.

**Sample Reflection Question:** Comment on the instruments and methods that you examined which were used to establish an Italian racialized national identity (at least four of the sources listed on the syllabus). For each source, specify WHO produced the material, WHO was the target audience, WHAT format did the material take, WHAT is the message, and HOW it contributed toward constructing and reifying Italian national identity as synonymous with whiteness and racial purity. Can you draw parallels with these methodologies and tools to reify a national ethnic identity in any other national context with which you are familiar, including your own?

**Midterm #1 on Italian Colonialism:** The first midterm for the course will assess students' comprehension, understanding, synthesis, and analysis of how race-based Italian identity was systematically constructed by systems of power (government, politics, law, journalism, and economic power structures) which will prepare them for the next part of the course in which they examine the ghosts of Italy's colonial past, i.e., how race continues to determine national belonging today. It will be an in-class, comprehensive assessment.

**Expected Learning Outcome 1.2:** Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the

course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

The second third of the course will concentrate on the contemporary relics and consequences of colonial and fascist eras' establishment of race-based national identity in Italy. For example, students will examine Italian citizenship law which is established by "blood" (*lo ius sanguinis*) i.e., individuals gain citizenship through the DNA of an "Italian" parent. Students will consider the real-life implications for individuals of *ius sanguinis* which denies full participation in the economy and a sense of belonging to one million Italians born and/or raised and educated in Italy to immigrant parents. Students will contrast the Italian citizenship law with that of other national contexts, including their own, for instance, *lo ius soli* [right of the soil] in the United States. On the same topic, they will view Fred Kuwornu's documentary *18 Ius soli: The Right to be Italian* which consists of a series of interviews with young second-generation Italians who are negated citizenship in the homeland where they were born and/or raised and educated. Additionally, students will gain awareness of grass-roots organizations' lobbying to change citizenship law based on birthplace and/or education and culture, *lo ius scholae* and *lo ius culturae*.

To learn about differential treatment of refugees and immigrants often based on geopolitics (race, economic class, country of origin), students will view a documentary shot inside a "welcome center" for refugees from the Global South that is clearly a prison (*Letters from CIE*); a documentary filmed by an Ethiopian immigrant to Italy (*Like a Man on Earth*) which relates the complicity of the Italian government with the repatriation of refugees to northern Africa and the prisons where they are held for years; and a feature-length film which recounts the experience of a harrowing immigration to Italy for a young woman and her son from northern Africa (*Terraferma*).

Regarding politics as an instrument of power, students will examine the websites of nationalist and nativist political parties in Italy, *La Lega Nord* [The Northern League] and *Fratelli d'Italia* [Brothers of Italy], the latter of which was recently successful (2022) in electing Italy's new far-right Prime Minister, Georgia Meloni. Students will critically engage with the rhetoric of these parties which resurrect fascist discourses of ethnic and culturally pure national identity that disenfranchise Italians with a history of migration, especially those from the Global South.

Throughout this second part of the course, students will read an acclaimed novel written by Somalian-Italian author, Ubah Cristina Ali Farah, *The River Commander* (2014), which recounts the experiences of a young man born in Rome to Somalian refugee parents and the difficulties he encounters as a Black man growing up in Italy, as well as the solutions he formulates for establishing a healthy sense of identity as an Afro-Italian. In order to critically engage with the novel, students will read excerpts from essays in Italian Postcolonial Studies for example, Caterina Romeo's "Racial Evaporations" in which she problematizes the notion of a post-racial Italy in which race is removed from cultural, political, and theoretical debates.

In terms of assessments, there will be weekly Canvas quizzes/reflection posts and Midterm #2 in which students will demonstrate their comprehension, synthesis and analysis of course readings and films which address how race, ethnicity, and geopolitics condition the real-lived experiences

of Afrodescendant Italians. In addition to factual questions on the quiz which confirm students' reading of course materials and viewing of films, sample reflection questions include:

**Sample reflection question:** In the essay, "Racial Evaporations: Representing Blackness in African Italian Postcolonial Literature," how does Caterina Romeo define "racial evaporation" and "chromatic norm of whiteness"? Cite the author then explain the terms in your own words, differentiating between the two. So what? What difference does racial evaporation and a chromatic norm of whiteness make in contemporary Italy, specifically, in determining the life experiences of Afro-Italians? List at least three consequences of taking race out of the conversation from politics. What solutions does the author propose?

**Sample reflection question:** How does Ubah Cristina Ali Farah's novel, *The River Commander*, "put flesh on", i.e., render "real" the notion of "racial evaporation"? Cite at least three specific examples from the novel of the lived experiences of Somalian-Italian, eighteen year old Yabar and his encounters with the "chromatic norm of whiteness" in his hometown of Rome.

**Sample reflection question:** A euphemism for the CIE (Centers of Identification and Expulsion) is "welcoming center." After having watched the investigative video shot by Mario Badagliacca, *Letters from the CIE*, provide at least three impressions of the welcoming environment for refugees to Italy. Did you observe infractions of human rights in the video? Which ones, specifically? Comment on the differential treatment of immigrants and refugees to Italy depending on race, ethnicity, geopolitical provenance. Can you draw parallels between Italy's CIE and welcoming centers for refugees in your own national context?

**Sample reflection question:** In his documentary, *18 Ius soli*, Fred Kuwornu interviews several young Black Italians who have a history of immigration in their family. Choose one individual in particular and describe the challenges they face in creating a positive identity as an Afro-Italian. What material consequences do these difficulties present in their day-to-day life? After considering their stories, do you think that the Italian government should approve *ius soli* and/or *ius scholae* legislation? Why/why not?

**Expected Learning Outcome 1.3:** Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Students will gain familiarity with the theoretical framework of "intersectionality", i.e., the notion that intersecting, marginalizing identities constructed by power, including race, gender, ethnicity, geopolitical provenance, socioeconomic class, among others, combine and compound to condition real-life experience. Students will read excerpts from a text by Kimberl e Crenshaw who coined the term in her seminal 1989 essay "Demarginalizing the Intersection of Race and Sex". In the context of Italian Postcolonial Studies, students will engage with passages from *Postcolonial Italy: Challenging National Homogeneity* (2015, Cristina Lombardi-Diop and Caterina Romeo) and *Riscrivere la nazione* [Rewriting the Nation] (2018, Caterina Romeo) which contextualize intersectionality in the context of contemporary Italy.

Having gained fundamental familiarity with the theoretical framework of intersectionality and

postcolonial studies, students will critically engage with translated excerpts from memoirs written by Black Italian women: *Il corpo nero* [*The Black Body*] (2023), by Liberian-Italian artist and author Anna Maria Gehnyei (2023), and *Negretta: Baci razzisti* [Little Black Girl: Racist Kisses] (2020) by Rwandan-Italian writer Marilena Delli Umhoza. They will view a music video, *Malala*, by Anna Maria Gehnyei under her artistic name Karima DueG. In the two memoirs and the music video, the narrative voices denounce structural racism in Italy, particularly the ways in which gender, class, and race intersect to disenfranchise and dehumanize Afrodescendant women in Italy, ascribing them with stereotypical identities such as prostitute, a recurrence of the colonial Black Venus myth, and domestic servant. Students will also read portions of Cameroon-born Italian scholar, Geneviève Malakaping's *Reversing the Gaze: What If the Other Were You?* (2023): in part, a diary of her experiences as a Black migrant woman to Italy; in part, an anthropological study of the intersectionality of race, gender, and class in contemporary Italy.

In terms of **assessment**, there will be a weekly Canvas quiz/reflection in which students will demonstrate their comprehension, synthesis, and analysis of course readings, films, and theoretical texts, as well as Midterm Exam #2 which will address ELOs 1.2, 1.3, 1.4. Sample questions include:

**Sample Reflection Question:** Kimberlé Crenshaw coined the term “intersectionality” in her seminal 1989 essay. Explain the term in your own words, then apply it to the Italian context, including concepts from your readings by Cristina Lombardi-Diop and Caterina Romeo. Thinking about the colonial tropes of Black women in Italy as invisible domestic servants or, alternatively, hypervisible Black Venuses, put these stereotypical identities into conversation with one of the memoirs written by African diaspora Black Italian women, either *Il corpo nero*, *Negretta: baci razzisti*, or *Reversing the Gaze: What if the Other Were You?* Include specific quotes from the text that engages with, confronts, and pushes back on these persistent imaginaries.

**Sample reflection question:** We listened to/watched songs from two different historical moments which portray the “African woman” in Italian music, one from the fascist era, *Faccetta nera* [Little Black-Faced Girl] (1935, Renato Micheli), and the contemporary music video *Malala* (2018, Karima DueG). Explain in your own words the notion of “intersectionality.” Then, using the framework of intersectionality as a theoretical lens, compare and contrast the two songs: what are the similarities and differences in which Black women are depicted? Who holds the “power of the word” in the lyrics, ie, who is singing? How does the historical moment consequential on the depiction of the “African woman”? What are the social-political subtexts of the songs? Justify your answer with specific quotes from the lyrics, placing them into conversation with the readings and class discussions on intersectionality and race, gender, geopolitics, and class in Italy.

**Sample reflection question:** The *Bildungsroman* or “coming of age novel” is a literary genre born in France (1762) with the novel *Emile* by Rousseau and in Germany (1797) with *Wilhelm Meister's Apprenticeship*. Cesare Jacobazzi defines the genre as: “The *Bildungsroman* narrates the biographical story of a hero who, through various experiences, attains the objective of achieving a coherent, rational, and organic form to one's own individuality.” The psychologist Erik Erikson further clarifies that identity formation is not only an internal process (psychological and physical), but that also the societal-political-historical context has a significant impact on constructing a sense of self. Make a case for/against (CHOOSE ONE) one of the following texts as a *Bildungsroman*:

*Il corpo nero* by Liberian-Italian author, Anna Maria Gehnyei, or *Negretta: baci razzisti* by Rwandan-Italian writer, Marilena Delli Umhoza, or *Il comandante del fiume* by Somalian-Italian author, Ubah Cristina Ali Farah. Describe the protagonist's positionality from an intersectional framework: think about race, gender, socioeconomic class, geopolitical provenance, among others. What are the challenges (internal and external) that the protagonist faces in establishing a "coherent, rational, and organic" identity as a young Black Italian? What are some of the stereotypical identities that the protagonist confronts as an Afrodescendant individual growing up in Italy? How do these concretely manifest in his/her real-lived experiences? What are some of the measures that the protagonist adopts to refute these pre-ascribed roles for AfroItalians? In the end, how does the protagonist define her/himself?

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

The significant social and ethical implications of the readings and films on racialized Italian identity will be addressed during class discussions and students will have the opportunity to reflect on them in the weekly Canvas homework assignments and in Midterm #2. For example, in their study of Italian citizenship law through reading and film (see descriptions under ELO 1.2), students will learn that current Italian citizenship law denies *ius soli* [right of the soil] to a million individuals born in Italy and/or raised and educated there. Thus, those born in Italy to immigrant parents must go through a lengthy, expensive, complicated bureaucratic process to obtain citizenship and they only have one year from the time they turn eighteen years old, otherwise citizenship is permanently denied. Consequently, these individuals live as aliens in their own homeland until at least age eighteen: they cannot obtain permanent, well-remunerated employment, they cannot travel outside of Italy until/if they obtain citizenship, they risk being expelled from Italy if they are not full-time students, they must be finger-printed annually to obtain a stay permit, etc.

Students will also evaluate the ethical implications of the differential treatment of refugees and immigrants to Italy which violates, in some cases, international humanitarian law. They will view an investigative video, *Lettere dai CIE* [Letters from the Centers for Identification and Expulsion], in which detainees describe the inhumane conditions to which they are subjected—inadequate food, prison-like cells, family separation, lack of access to schooling for children—for the crime of being refugees. Students will also watch a feature-length film, *Terraferma*, which depicts a Sicilian fishing family's quandary of violating Italian law which prohibits fisherman from rescuing refugees in the sea, in clear conflict with the humanitarian "law of the sea" which requires saving drowning persons.

In terms of assessment, reflection questions regarding the social and ethical implications of race-based politics and policy will be included in weekly Canvas homework assignments and Midterms #1 (on Italian colonialism) and Midterm #2 (on the modern-day relics of racialized Italian national identity). For example:

**Sample Reflection Question:** Differentiate between different conceptualizations of national citizenship: *ius sanguinis*, *ius soli*, *ius culturae* and *ius scholae*. Currently, how does one gain citizenship documentation in Italy? What psychosocial, economic, and ethical ramifications does this have for Black Italians and/or those with a history of immigration, particularly from the Global South (cite and explain at least three)? What are some solutions proposed by activist groups?

**Sample reflection question:** A euphemism for the CIE [Centers of Identification and Expulsion] is “welcoming center.” After having viewed investigative journalist, Mario Badagliacca’s *Lettere dai CIE* (2015), list at least three impressions of the welcoming environment in Italian welcome centers. Do you observe infractions of human rights in the video, according to United Nations’ norms? Be specific. Could one make a case that race, class and/or geopolitical provenance are important factors in determining the treatment of immigrants and refugees to Italy? Why/why not?

**Sample reflection question:** Emanuele Crialesi’s film, *Terraferma* (2011), personalizes the dilemma of the treatment of refugees who attempt to arrive to Italy in life rafts, many of whom drown or die of starvation or dehydration during the journey. Describe the conflict in the film: how do Italian governmental policies and the international law of the sea differ? Be specific. Who embodies these divergent policies and ethics in the film? What is their reasoning/justification for the grossly discordant practices? What are the ethnical implications and consequences for each point of view? How do the protagonists of the film, the Sicilian fishing family, resolve this conflict?

**GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.**

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self-reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

For the opening activity of the course, students will view a film short which won the 2018 Migrarti Film Festival award, *Indovina chi ti porto per cena* [Guess Who I’m Bringing to Dinner] by Somalian-Italian director, screenwriter, and actor Amin Nour. In the comedy-horror film, a group of second-generation Italians explore their difficult embodiment as Afrodescendant and Asian Italians in that they are consistently inscribed as immigrants, delinquents, non-Italian speaking, “illegal” aliens notwithstanding the fact that they have lived in Italy for all or most of their lives. After watching the film and discussing it in class, students will be asked to write a reflection on the film, putting it into conversation with a consideration of their own positionalities and identities. A similar reflection activity (in-class discussion and writing assignment) will be repeated at the end of the course after students have gained more critical tools for considering notions of race and ethnicity and how these positionalities, among others, are determinate in codifying one’s social, political, and economic belongingness in a national context. Additionally, students will submit a narrative on process with their final project: why they selected a particular topic on racialized identity in Italy, how it compares with their own experience in the U.S. or another national context, and how their own positionality and identity impacts their lived experience.

**Sample reflection question:** In the film, *Bangla: L'amore ai tempi delle seconde generazioni* [Bangla: Love in the Time of Second Generation Italians], the protagonist, Phaim, introduces himself in this way: "My name is Phaim. I'm twenty-two years old. And even if you see me a little Negro, I'm 100% Italian. Let's say, somewhere in the middle, like cappuccino: 50% Bangladesh, 50% Italian, 100% Torpignattara (his neighborhood in Rome)." Reflect on Phaim's self-described identity, thinking about race, ethnicity, geopolitics, class, and any other positionalities that you find relevant. How could one interpret Phaim's "cappuccino" identity as emblematic of other second- (or third-) generation Italians? Put this into conversation with your own particular identities. If you were the protagonist of a film, how would you introduce yourself? What social positions would you include in your self-description? How have these positionalities impacted your lived experience in the national context(s) where you have come of age?

**Expected Learning Outcome 2.2:** Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

The last third of the course will require students to consider how perceptions of difference (race, ethnicity, geopolitics) shape attitudes, beliefs, and behaviors of who is considered inside/outside the nation in contemporary Italy. After having previously examined how the construction of race is determinant in current Italian citizenship law, immigration policies, and politics, students will engage with artistic production and social-political activism by Black Italians in which they make evident and problematize national imaginaries of homogeneous whiteness as synonymous with *italianità* [Italian-ness]. Students will engage with rap and hip-hop music written and performed by Afrodescendant Italians, such as Nigerian-Italian Tommy Kuti's *Afroitaliano* [AfroItalian] (2017): in the song, the artist deconstructs the notion of racial "purity" as synonymous with national identity by relating his own embodied experience as both Nigerian and Italian, asserting that "the world has changed," thus, political and social space must be made for individuals with hybrid identities, origins, and experience. Another example is Egyptian-Italian artist, Amir Issaa, and his *Non sono un immigrato* [I'm Not an Immigrant] (2008), which problematizes the conflation of Black in Italy as necessarily immigrant. Students will also watch episodes of two recent Netflix series (*Summertime* and *Zero*) which feature Black Italian protagonists to consider how television can change the public imaginary of who can embody Italian-ness.

In terms of assessment, as always, there will be a weekly Canvas quiz/reflection post which will ask students to examine how perceptions of difference (race, ethnicity, geographical origin) shape political and cultural beliefs and policies regarding Italian national belongingness, and how art and social and political organizing by disenfranchised groups can change imaginaries of necessarily white Italian-ness.

**Sample reflection question:** In "Hip Hop Italian Style: The Postcolonial Imagination of Second-Generation Authors in Italy," Clarissa Clò asserts that Afro-Italian rap and hip-hop artists are "experts who transfigure their street knowledge into...art...(thus) are best suited to critique the legal system because, unlike Italian (white) citizens, they have a first-hand knowledge of its workings and material consequences. Their analysis of Italian culture is particularly insightful



because they access it from a vantage point of a diasporic sensitivity, one that is simultaneously Italian and international.” Choose one of the musical artists that you have encountered in the course—Amir Issaa, Tommy Kuti, Karima DueG, Ghali, Mahmood—and explain Clò’s quote in the context of the author’s identity and song lyrics as a critique of Italian culture and politics. How is the artist an “expert” on Italian culture and politics? How does the artist demonstrate “diasporic sensitivity” in the song? What is the specific critique of Italian politics or culture in the selected song? Be specific: is s/he addressing citizenship law, politics, immigration policy, racist violence, (impossible) imaginaries of Italian blackness in the collective imaginary, or other? Cite specific verses from the rap/song to back up your claims. In your opinion, does rap and hip-hop music by Afrodescendant Italians have the possibility to transform cultural attitudes, perceptions, and beliefs about race and national belonging in Italy? Why/why not?

**Expected Learning Outcome 2.3:** Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

In addition to the activities and assessments described under ELOS 1.1, 1.2, 1.3, and 1.4 which address how race and other minoritizing positionalities condition real-life experiences, students in the course will create a final, culminating project in which they develop their own research question on how racialized identity in contemporary Italy is constructed, maintained, and impacts the lived experiences of racialized Others. Students may choose a literary or cinematic work on a relevant theme not covered in class; for example, they may further investigate the artistic production of an author/director/rapper/social media personage encountered in the course and explain how their works engage with the themes addressed in class (race and social, political, legal, and economic identity in contemporary Italy). Alternatively, students may delve more deeply into a social justice issue encountered in class such as migration; human rights issues for refugees and immigrants to Italy; citizenship pathways in Italy and their relation to race and geopolitics; political party platforms rooted in fascist notions of a pure Italian race and culture which defines “native” Italian identity and belonging, and how these constructs determine governmental policies. manifestations of the intersection of race and gender in Italy. Lastly, the students may choose to focus their project on the artistic production or social-political activism by Black Italians and how they employ the arts or advocacy to provide self-representation and to lobby for social and racial justice.

**Assessment:** The project will be scaffolded so that students have several deadlines over the semester. First, students will development of a line of inquiry in conversation with the instructor (must meet with the instructor, discuss their ideas for the research question and how they will approach it, 5% of final course grade). Secondly, they will find background material on the topic beyond the scope of material covered in class (Canvas assignment: must turn in an annotated bibliography of at least three sources beyond course materials, and a detailed outline of how the research question will be addressed by the project, 5% of final course grade). Last, students will create an original approach and/or format to the problem; for example, they may employ a novel methodology, formulate a novel question not confronted in the course, and/or adopt a creative format for the project, such as a podcast, a multi-medial presentation, an original documentary, website creation, or an original short story, poem or spoken word performance. Students will

present the completed project to the class (10% of final course grade). Additionally, students will be encouraged to include the project in their OSU e-portfolio to which they were introduced in the GE Launch course. Examples of past projects by students in other universities where I have taught a similar course include: an original website on Afro-Italian beauty with links to cosmetics, haircare products, African style clothing; an original poem (which was published in an Italian poetry literary magazine) in which a *madama*, the common-law wife of an Italian colonist, writes to her husband who has abandoned her and their child; a multi-medial presentation which compares/contrasts Italian citizenship law (*ius soli, ius sanguinis, ius scholae*) with other national contexts; an original short story in which a young Black Italian woman reflects on preparing the lengthy and expensive documentation to obtain Italian citizenship in the nation where she was born, raised, and educated.

# Italian

## Curriculum Map

Italian - Undergraduate

B = beginning

I = Intermediate

A = Advanced

Courses are IT unless otherwise designated

	Cultural Awareness	Comprehension	Speaking	Critical Analysis	Writing and Critical Expr.
<b>Prerequisite and Required courses</b>					
1101.01/02/03/61 (GE)	B	B	B		B
1102.01/02/03/61 (GE)	B	B	B		B
1103.01/02/03/61 (GE)	B/I	B/I	B/I		B/I
5101 (GE)	B/I	B/I	B/I		B/I
2102	I	I	I	B/I	B/I
FRIT 3054 ICC Workshop	I			I	I
<b>Elective courses in English</b>					
2051 (GE)	B			B	
2052 (GE)	B			B	
2053 (GE)	B			B	
2054 (GE)	B			B	
2055 (GE)	B			B	
2056 (GE)	B			B	
2057 (GE)	B			B	
3051 (GE)	I			I	I
3001 (GE)	I/A	I		I	I
FRIT 3061 (GE)	I			I	I
FRIT 3052 (GE)	I			I	I
FRIT 3053 (GE)	I			I	I
4401	A			A	A
FRIT 5051	A			A	A
FRIT 5061	A			A	A
<b>Elective courses in Italian</b>					

2193	B	B	B	B	B
2194	B	B	B	B	B
3102	I		I		I
3103		I/A		I/A	I/A
3220	I	I		I	I
3221	I			I	I
3222	I	I	I		I
3223	I/A	I	I		I
3224	I/A	I	I	I/A	I/A
3330	I	I/A	I	I	I/A
3331	I/A	I/A	I	I	I/A
3332		I	I		
4223	A	A	A	A	A
4224	A	A	A	A	A
4225	A	A	A	A	A
4330		A	A	A	A
4331		A		A	A
4998 (H)	A	A		A	A
4999 (H)	A	A		A	A
5193	A	A	A	A	A
5194	A	A	A	A	A
5330	A	A	A	A	A
5331	A			A	
<b>Study Abroad</b>					
3797	I			I	
3798.01 (GE)	A	A	A	I	I
3798.02	A	A	A	I	I
5797	A	A	A	I	I
<b>Internship</b>					
4191	A	A	A	I	I

Italian Studies

**Curriculum Map**

Goal 1: Students will critically interpret and understand significant features of Italian low culture as well as features of high cultures, such as historical and literary movements, the history of the language and linguistic diversity in Italy, Italian film, demography. In addition, they will appreciate the concept of global awareness and the importance of interacting effectively with people of other cultures.

Goal 2: Students achieve an intermediate-low or intermediate-mid result on the STAMP on-line proficiency test for speaking, reading and writing.

Goal 3: Students will be able to use their background in specific disciplines, such as History, History of Art, or Music, to contextualize and critically interpret Italian issues, movements and/or significant contributions.

B = basic                                    I = intermediate                    A = advanced  
 EN = taught in English                IT = taught in Italian

<b>Course (Italian program)</b>	<b>Goal 1</b>	<b>Goal 2</b>	<b>Goal 3</b>
2051 EN	B		
2052 EN	B		
2053 EN	B		
2054 EN	B		
2055 EN	B		
2056 EN	B		
3051 EN	I		
3052 EN	I		
3053 EN	I		
FRIT3061	I		
4401 EN/IT	A		
5051 EN	A		
5890 EN	A		
5194 EN/IT	A		
3797 IT	I		
3798.01 EN/IT	I		
5797 EN/IT	I/A		
2102 IT	I	I	
3102 IT	I	I	
3103 IT	I	I	
3220 IT	I	I	
3221 IT	I	I	
3222 IT	I	I	
3223 IT	I	I	
3224 IT	I	I	

3330 IT	I	I	
3331 IT	I	I	
3332 IT	I	I	
4223 IT	A	A	
4224 IT	A	A	
4225 IT	A	A	
4330 IT	A	A	
4331 IT	A	A	
5061 FRIT	A		
5331 IT	A		

<b>Course (other departments)</b>	<b>Goal 1</b>	<b>Goal 2</b>	<b>Goal 3</b>
EN 4400 Literary Locations (when in Italy)	A		
MUSIC 3342: Introduction to Opera			I
ARCH 3195 (effective AU 16) Modern Rome: The city and its architecture			I/A
HArt 3521 Renaissance art in Italy			I
HArt 4301 Ancient Greece and Rome			A
HArt 5521 Renaissance Painting in Central Italy			A
Hist 3213(H) - Slavery in the Ancient World			I
Hist 3215 - Sex and Gender in the Ancient World			I
Hist 3216 - War in the Ancient Mediterranean World			I
Hist 3220 - The Rise of the Roman Republic			I
Hist 3221 - Rome from the Gracchi to Nero			I
Hist 3222 - The Roman Empire, 69-337 CE			I
Hist 3223 - The Later Roman Empire			I
Hist 3240 - History of the Italian Renaissance, 1250-1450			I
HISTORY 5212 – Late Antique History			A
CLAS 3101 - Greek and Roman Epic			I
CLAS 3102 - Greek and Roman Drama			I
CLAS 3203 - War in Ancient Greek and Roman Literature			I
CLAS 3215 - Sex and Gender in the Ancient World			I
CLAS 3408 - Ancient Roman Religion			I
CLAS 4101 - Classical Receptions: Ancient Greece and Rome in the Modern World			A
CLAS 4201 - Political Thought and Institutions in the Greco-Roman World			A
CLAS 5302 - Studies in Greek or Roman Topography			A