St. Jerome's University in the University of Waterloo
Department of Italian & French Studies
ITALST 296 Winter 2022
Mediterranean Crossings: The Emergence of Black Italy

INSTRUCTOR INFORMATION

Instructor: Dr. Roberta Cauchi-Santoro
Office Hours: By appointment on Bongo Virtual Classroom/ If we resume in-person instruction, office hours will be Mondays and Wednesdays 11 30am-12 30pm in SH 2211.
Email: rcauchis@uwaterloo.ca

LECTURES : Mondays and Wednesdays 10am-11 20 am in SJ 2002 (when in-person)

Virtual lectures will be held Mondays and Wednesdays 10-11 am EST through scheduled WebEX lectures. Recordings of each lesson will be made available in the specific lesson folders. Please consult Italst 296 LEARN COURSE HOME> CALENDAR> click on the scheduled lecture. Alternatively, go to LEARN ITALST 296 COURSE HOME> click here for WebEX> click on scheduled lesson.
https://lti.educonnector.io/webex/meetings/3141750/launch?meeting_session_id=24956400

COURSE DESCRIPTION

This course probes the racial issue in a post-colonial critique of Italian culture. We unpack the conception of Mediterranean Italy, especially in the pre- and post- Fascist exhumation of the "Mare Nostrum" worldview, with an eye to dismantle narratives that have subverted, occulted, minimized and/or even denied Italian colonialism and its legacy. The missing critique of Italy's colonial past could have influenced the cultural projection of Italy in the former colonial countries, from where some incoming migrant fluxes continue to originate. A particularly prominent aspect of the Italian colonial legacy, and its deeply filtered othered imaginary of Africa, is the Afrophobia widespread in Italian popular culture, cinema and even academic spheres palpably present in subdued, indirect ways, as late as in the Italian society of the end of the 1960s. This colonial mindset steadily resurfaced in increasingly violent, aggressive manifestations from the 1990s onwards with the intensification of a phenomenon that started in the 1970s: the mass migrations crisscrossing from Mediterranean southern to northern shores. These influxes eventually gave birth to a new generation of born and bred Italians who are Black and/or of African descent, and who steadfastly face exclusion due to racial motives. The arduous struggle of contemporary Afro/Black Italians, who continue to face palpable Afrophobia in Italy, thus needs to be historicized in order to be better understood and countered.

COURSE DELIVERY

The course will be delivered remotely until at least the 26th of January. We meet synchronously twice a week, <u>every Monday and Wednesday, starting on Wednesday January 5th through WebEX lectures scheduled from 10 am-11am Eastern Time</u>. **Students are also expected to complete Quizzes and discussions due each week (starting from the second week) in order to keep up with the course content.**

COURSE OBJECTIVES

Upon completion of the course, students should be able to:

1. Frame the main events of Italian colonialism starting in the second half of the 19th century and continuing in the first half of the twentieth century, leading up to imperial quests, the colonial expansion under Fascism and the post- WWII post-colonial decades.
2. Understand the main sources of conflict in Italian society, particularly those related to questions of race.
3. Recognize how colonialism in Italian history and the post-colonial condition in Italian society has contributed to the Afrophobia that has intensified in the last three decades in Italian society.
4. Articulate informed arguments about contradictions in Italian modern history and society with relation to race.

REQUIRED TEXTS

All readings and most audiovisual material will be available on COURSE RESERVES. Some required or recommended material will be made available on LEARN.

If students prefer to read hard copies (rather than ebooks) of novels, they should get a copy of the following books at the beginning of the course (available at uWaterloo Bookstore):

Scego, Igiaba. *Adua*. Translated by Jamie Richards. New York: New Vessel Press, 2017.

Ali Farah, Cristina. *Little Mother*. Trans. Giovanna Bellesia-Contuzzi and Victoria Offredi Poletto.Bloomington: Indiana University Press, 2011.

COURSE REQUIREMENTS AND ASSESSMENT
   During the term, students will be asked to complete the following components:

- **Discussions on Learn (10%):** Active participation in weekly discussions, which stem from the weekly readings, constitutes an integral part of the course. Each week, students are asked to take part in weekly discussion threads on LEARN. The mark will be based on the quality of the weekly contributions and the level of

engagement in discussions. Reflections, questions and comments are not only encouraged but expected of all students.

The instructor will release marks for Discussions (Weeks 2 to 7) by the end of reading week . Marks for discussion 8 to 13 will be published at the end of the course.

- **Weekly Quizzes on LEARN (10%).** These 10 weekly quizzes (to be held every Friday starting at the end of week 2) will assess the basic knowledge of the topics presented in readings and discussed during live lectures. A mock quiz will be made available prior to the first quiz. The weekly quiz should be completed on LEARN QUIZ each Friday starting on Friday 14th January. Each Quiz will be available from 12:01 am to 11:59 pm Eastern time on the day they are released. Each quiz consists of 20 multiple choice questions.

- **Midterm test held on FEBRUARY 16th (20%).** The Midterm test, to be held on February 16th, examines material covered up to the lecture before this examination. If the course is still delivered remotely, students will have 24 hours (from 12:01 am to 11:59 pm Eastern time) on February 16th to complete and upload the test to the midterm DROPBOX on LEARN. The test consists of a series of short answer questions.

- **Final paper due on March 23rd (25%).** The instructor will upload a list of suggested topics for the final paper. Students wishing to discuss a topic of their choice must obtain the professor's permission.

  Important information about the University of Waterloo Writing Centre will be posted on announcements (LEARN) and it is advisable to use all the available help on campus to work on improving your writing. This is a course which is meant to strengthen the student's overall writing skills.

  Format: An outline of the essay structure, as well as a detailed rubric, will be posted on LEARN. **Final papers must be typed and double-spaced using Times New Roman (12pt.) font. The essay should be around 3,000 words long excluding citations. Formatting and citations should follow the MLA style.**

  Grading will be based on the following criteria (consult rubric for further details):
  - Evidence of critical thinking
  - Logical organization of thoughts
  - Clarity of ideas

- o Grammar, spelling and vocabulary

- o Evidence of further research carried out by the student and adherence to MLA style guide.

- **Final Test on April 4th (25%).** The final test will only assess students' knowledge of the material covered after the midterm test. If the course is still being delivered remotely, students will have 24 hours (from 12:01 am to 11:59 pm Eastern time) to complete the test and upload it to the FINAL TEST DROPBOX. The final test will consist of a series of short answer questions.

- **Class Participation**: (10%) Students' participation during classes (be they virtual or in-person) is encouraged and expected. Students' participation is worth 10% of the global mark.

- **Readings**: Each week, specific readings (consult course schedule below) are scheduled in the syllabus. Kindly read (and reflect on) the scheduled readings by their due date (except for the first lesson). Most readings are available on COURSE RESERVES while other readings will be posted weeks ahead in the specific lesson folders on LEARN>CONTENT. Videos assigned are most valuable as background information in order to facilitate contextualization of readings.

COURSE SCHEDULE

Week	Date	Topic	Readings/Viewings Due	Assessment Due
1	Lesson 1 Jan 5th	Course introduction	**READ:** *Paradigms of Post-coloniality in Contemporary Italy* by Lombardi-Diop& Romeo, pp. 1-11 (you DO NOT need to read this text before the first lesson) **(Course Reserves-WK1)**	N/A

2	Lesson 2 Jan 10th	Race in *Risorgimento* and Post-Unification Italy: The Southern Question	**READ**: Edoardo Barsotti: "Race and Risorgimento: An unexplored chapter of Italian history" pp. 273-294 **(Course reserves-WK2 and Learn)**	
	Lesson 3 Jan 12th	Race in *Risorgimentol* and Post-Unification Italy: The Southern Question	**READ**: Claudio Fogu: The Fishing Net and the Spider's Web: Mediterranean Imaginaries and the Making of Italians. Chapter 2 pp. 11-32 (**Course Reserves-WK2**)	**Quiz 1 due on LEARN QUIZZES Jan 14th** **Discussion 1 due end of Week 2 (all weekly discussions close on a Sunday by 11 59 pm).**
3	Lesson 4 Jan 17th	The End of the 19th century and the beginning of the 20th : The ambivalent and late Italian scramble for Africa	**READ**: "Equivocal Subjects Between Italy and Africa—Constructions of Racial and National Identity in the Italian Cinema" by Shelleen Greene Ch 1 pp. 14-49 (**Course Reserves-WK3**)	
	Lesson 5	Italian Exoticization of Africa at the turn	**WATCH** *Cabiria* (Giovanni Pastrone, 1914)	

	Jan19th	of the 20th century	(link to silent film *Cabiria* in LEARN> CONTENT>folder lesson 5)	**Weekly Quiz 2 due on FRIDAY 21st Jan on Learn Quiz** **Discussion 2 due on Sunday 23rd Jan**
4	Lesson 6 Jan 24th	Fascist colonialism	**READ**: Ruth Ben Ghiat & Mia Fuller Constructing Italian Africa: Geography and Geopolitics" **(Course Reserves-WK4)**	
	Lesson 7 Jan 26th	*Italiani brava gente*	**WATCH**: *Lo Squadrone Bianco* (1936) **(Course Reserves-WK4)**	**Weekly Quiz 3 due on Jan 28th on Learn Quizzes** **Discussion 3 due on Sunday 28th Jan**
5	Lesson 8: Jan 31st	Fascism and the introduction of	**READ**: *In defence of the Race* (1938-1943)	

		Racist Laws	**(COURSE RESERVES-WK 5)**	
			WATCH: *The Gates of Italy (Documentary)*	
			(COURSE RESERVES- WK 5)	
			READ: Valerie McGuire. *Italy's Sea: Empire and Nation in the Mediterranean, 1895-1945.*UK: Liverpool University Press, 2020. Pp. 247-261	
			(COURSE RESERVES- WK 5)	
	Lesson 9: Feb 2nd	Italian Post-Colonial Returns The Mixed Race	**WATCH:** *Il Mulatto* (1949, directed by Francesco De Robertis) **(COURSE RESERVES-WK 5)**	**Weekly Quiz 4 on Learn on February 4th** **Discussion 4 due on Sunday 6th February**
6	Lesson 10: Feb 7th	The Colonial Legacy-exoticizing, orientalizing and othering Africa: Colonial Legacy	**WATCH:** *La ragazza dalla pelle di luna (Moonskin)* by Luigi Scattini (1972)	

		in the Italy of the 1970s The Black Venus	**(link in folder Lesson 10)** Black Women in Italian Cinema	
	Lesson 11: Feb 9th	Colonial Legacy- exoticizing, orientalizing and othering Africa:	**WATCH: documentary by Pierpaolo Pasolini** Appunti Per Un'orestiade Africana (1975) - Bing video **(COURSE RESERVES- WK 6)**	**Weekly Quiz 5 on February 11th** **Discussion 5 closes on Sunday 13th February**
7	Lesson 12: Feb 14	**The Subaltern** **Gramsci and Spivak**	**READ**: Excerpt from "Can the Subaltern Speak?" Spivak **(COURSE RESERVES- WK 7)**	
	Lesson 13: Feb 16	**MIDTERM TEST – IN CLASS or ON DROPBOX**	**MIDTERM TEST**	**MIDTERM TEST (20%)**
9	Lesson 14: Feb 28th	Post-colonial realities: Mediterranean Migrations:	**READ**: Alessandra Di Maio Black Italia: Migration, Resistance and Culture Activism in the Black Mediterranean **(Course Reserves-WK9)**	

			WATCH: *Terra Ferma* (2011) Dir. Emanuale Crialese **[link to be sent]**	
	Lesson 15: March 2nd	1980s and 1990s: Mediterranean Writers of Migration	**READ**: Camilla Hawthorne "In Search of Black Italia" **(COURSE RESERVES-WK9)** **GUEST LECTURE BY:** **Dr. Michele Manocchi** **(Western University)**	**Weekly Quiz 6 on March 4th** **Discussion 6 Due on March 6th**
10	Lesson 16: March 7th	Mediterranean Writers of Migration	**READ**: Excerpts from Amara Lakhaus's *Clash of Civilizations Over an Elevator in Piazza Vittorio* **(COURSE RESERVES- WK 10)**	
	Lesson 17: March 9th	Mediterranean Writers of Migration	Excerpts from Amara Lakhaus's *Clash of Civilizations Over an Elevator in Piazza Vittorio* **(COURSE RESERVES-WK 10)**	**Weekly Quiz 7 on March 11th** **Discussion 7 due March**

				13th
11	Lesson 18: March 14th	From the White Gaze to Self-Representation	**READ**: Robert L. Hess, *Italian Colonialism in Somalia*. Chicago: Chicago UP, pp.176-196. **(COURSE RESERVES-WK 11)** Igiaba Scego *Adua* **(COURSE RESERVES WK 11)**	
	Lesson 19: March 16th	From the White Gaze to Self-Representation	Igiaba Scego *Adua* **(COURSE RESERVES-WK11)**	**Weekly Quiz 8 due March 18th on Learn** **Discussion 8 due on March 20th.**
12	Lesson 20: March 21st	Black Italian directors	**WATCH**: Netflix Series: *ZERO* (first episode) Directed by Antonio Dikele Di Stefano **(Reading on LEARN in folder Lesson 20)**	
	Lesson 21: March 23rd	Contemporary Italy Tackling racism through SATIRE	**WATCH**: Film *Tolo Tolo* dir. Checco Zalone [link to be sent]	**FINAL PAPER DUE (25%)** **Weekly Quiz 9 on Learn**

				March 25th. **Discussion 9 due on March 27th.**
13	Lesson 22: March 28th	From the White Gaze to Self-Representation	**READ**: Ubah Cristina Ali Farah *Little Mother* **(COURSE RESERVES-WK 13)**	
	Lesson 23: March 30th		Ubah Cristina Ali Farah *Little Mother* **(COURSE RESERVES-WK 13)**	**Weekly Quiz 10 by April 1st on Learn** **Discussion 10 due April 3rd**
14	April 4th	**FINAL TEST – NO CLASS**		**FINAL TEST (25%)**

POLICY ON LATE WORK, MISSED ASSIGNMENTS, AND MAKE-UP TESTS

All assignments must be uploaded by due dates. Any work submitted past the due date requires documentation in order not to be subject to the late work policy (please inform about any work to be submitted late and provide documentation in a timely manner). Work submitted late will be penalized 2% per day up to 7 days after due date. After 7 days, no work will be accepted

CORRESPONDENCE
Students are expected to stay abreast of communication about the course through LEARN. Every Monday, I will post the weekly beginning-of-the-week announcement (on LEARN announcements) which specifies what work to complete for the specific week. Starting in the

second week of classes, the weekly discussion topic will open for the rest of the week. Other readings, narrated slides, links, miscellaneous announcements, and recommended video clips will be posted in the labelled lesson folders. Students are thus expected to login on a regular basis and to check their uwaterloo email daily.

Students are expected to utilize email appropriately. This implies that appropriate language should be used at all times. If you have urgent questions concerning the course, **please email the instructor at rcauchis@ uwaterloo.ca and the instructor will reply within 24-48 hours.**

OTHER IMPORTANT INFORMATION

Important note on PLAGIARISM during COVID 19:
During COVID 19, the issue of plagiarism has become increasingly pressing. Please understand the various forms that plagiarism may take and that it is a very serious academic offence.
According to the University's Policy 71 (Student Discipline), plagiarism is defined as "...the act of presenting the ideas, words, or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced in all written material.... Use of [source material] without complete and unambiguous acknowledgement...is an offence under this policy."
According to UW's Office of Academic Integrity, here are some (though not all) of the types of plagiarism that constitute an academic offence:

- Word-for-word use of part or all of any written work (print or electronic) without quotation marks and/or without citation of the source (footnotes, endnotes, or parenthetic citations) and/or without a complete 'works cited' section.
- Word-for-word use of text spans (phrases, sentences, paragraphs, longer segments) patched together from two or more sources without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of primary source materials without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of source materials with some text enclosed by quotation marks and provided with citations, but with other text not identified as quoted, and/or not cited, and/or without a complete bibliography.
- Combination of word-for-word use of sources with close paraphrases of source texts, with accurate use of quotation marks and citations (note or parenthetic) to identify word-for-word use, but without citations to identify paraphrases and summaries, and/or without a complete 'works cited'.
- Completely paraphrased material without complete citations and/or without a complete 'works cited'.
- Giving a citation for only the first or last sentence in a paragraph, even though the rest of the paragraph also contains material in need of direct attribution.

In general: A complete and accurate works cited page constitutes only one part of the fulfilment of the requirement for complete and unambiguous acknowledgement of sources. A very large proportion of plagiarized essays do have perfectly or nearly adequate works cited pages. If the paper's reader has to go to (or hunt for), and has to look directly at, the text of the source in order to identify where the student's own thoughts and words end and the source's thoughts and words begin, then the paper is plagiarized.

Intellectual Property: Students should be aware that this course contains the intellectual property of their instructor, and/or St. Jerome's University. Intellectual property includes items such as: 1. Lecture content, spoken and written (and any audio/video recording thereof); 2. Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides); 3 Questions or solution sets from various types of assessments (e.g., assignments, quizzes, mock tests, final exams); and 4. Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor, and/or St. Jerome's University for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor, TA, or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know.

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect, and responsibility. Check www.uwaterloo.ca/academicintegrity/ for more information.

Grievance: A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. Read the St. Jerome's University Policy on Student Petitions and Grievances. When in doubt, please be certain to contact the St. Jerome's Advising Specialist, Student Affairs Office, who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing an academic offence, and to take responsibility for their actions. Check

www.uwaterloo.ca/academicintegrity/ for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under the St. Jerome's University Policy on Student Discipline. For information on categories of offences and types of penalties, students should refer to University of Waterloo Policy 71, Student Discipline. For typical penalties, check the Guidelines for the Assessment of Penalties.

Appeals: A decision made or penalty imposed under the St. Jerome's University Policy on Student Petitions and Grievances (other than a petition) or the St. Jerome's University Policy on Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to the St. Jerome's University Policy on Student Appeals.

Note for students with disabilities: AccessAbility Services, located in Needles Hall (Room 1401) at the University of Waterloo, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

Mental Health Support on campus and in the community: Please be aware that SJU offers help to students who need mental health support during the semester. Lindsay Thompson is the SJU Wellness Coordinator (Lindsay.thompson@uwaterloo.ca) and is available by email. The UWaterloo Faculty of Arts provides details on available support on its website.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin® in this course. It is the responsibility of the student to notify the instructor in the first week of term or at the time assignment details are provided, if they wish to submit the alternate assignment.