

Cover Sheet: Request 14602

ITW4XXX Modern Italian Poetry

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Deborah Amberson damberson@ufl.edu
Created	1/12/2020 5:16:38 PM
Updated	2/18/2020 6:05:11 PM
Description of request	New Course Proposal: ITW4XXX Modern Italian Poetry

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Youssef Haddad		1/22/2020
ITW4XXX Italian Poetry Participation Rubric.docx					1/12/2020
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	Conditionally Approved. a. In the transcript title, need to capitalize Poetry. b. Pre-req coding needs to be in correct format. Should be (ITA3xxx (C) or ITA4xxx (C)) or (ITW3xxx (C) or ITW4xxx (C)) c. Grading Scale – D range is transposed, should read 66-63 to match rest of scale.	2/18/2020
No document changes					
Department	Approved	CLAS - Languages, Literatures and Cultures 011686001	Youssef Haddad		2/18/2020
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		2/18/2020
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			2/18/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					

Step	Status	Group	User	Comment	Updated
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 14602

Info

Request: ITW4XXX Modern Italian Poetry

Description of request: New Course Proposal: ITW4XXX Modern Italian Poetry

Submitter: Deborah Amberson dambers@ufl.edu

Created: 2/18/2020 10:43:55 AM

Form version: 3

Responses

Recommended Prefix

Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:

ITW

Course Level

Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:

4

Number

Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:

XXX

Category of Instruction

Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

Response:

Advanced

- 1000 and 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate

4000/5000 and 4000/6000 levels = Joint undergraduate/graduate (these must be approved by the UCC and the Graduate Council)

Lab Code

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:
None

Course Title

Enter the title of the course as it should appear in the Academic Catalog.

Response:
Modern Italian Poetry

Transcript Title

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 21 characters (including spaces and punctuation).

Response:
Modern Italian Poetry

Degree Type

Select the type of degree program for which this course is intended.

Response:
Baccalaureate

Delivery Method(s)

Indicate all platforms through which the course is currently planned to be delivered.

Response:
On-Campus

Co-Listing

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:
No

Co-Listing Explanation

Please detail how coursework differs for undergraduate, graduate, and/or professional students. Additionally, please upload a copy of both the undergraduate and graduate syllabus to the request in .pdf format.

Response:
N/A

Effective Term

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:
Earliest Available

Effective Year

Select the requested year that the course will first be offered. See preceding item for further information.

Response:
Earliest Available

Rotating Topic?

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:
No

Contact Type

Select the best option to describe course contact type. This selection determines whether base hours or

headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:
Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:
3

Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 50 words or fewer. See course description guidelines.

Response:
Exploration of a selection of representative works of modern Italian poetry. Close literary analysis of selected poems also grounded in a consideration of the defining literary movements and historical events of the unified Italy from the mid-1800s to the present. Taught in Italian.

Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Response:
(ITA3xxx (C) or ITA4xxx (C)) or (ITW3xxx (C) or ITW4xxx (C))

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PPHP should be written as follows:
HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor))

Co-requisites

Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system.

Response:
None

Rationale and Placement in Curriculum

Explain the rationale for offering the course and its place in the curriculum.

Response:
This course explores modern Italian poetry and may be counted toward the Italian major or minor. For the major, it may be taken as an elective or as a critical concentration Italian area studies course.

Course Objectives

Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:
COURSE OBJECTIVES/STUDENT LEARNING OUTCOMES:
By the conclusion of the course it is expected that students will be able to:

- trace the development of Italian poetry against the backdrop of the history of modern Italy
- demonstrate, in oral and written form, a critical familiarity with conventional literary periodization of modern Italian poetry (decadentism, crepuscularism, modernism, hermeticism, neorealism, etc.)
- deliver a scholarly presentation in Italian on a specific poetic movement
- evaluate in writing the literary conventions of poetic writing and to contextualize innovation or experimentalism within broader context of Italian literature
- demonstrate improved reading comprehension and analytical skills in Italian through written assignments and presentations.

Course Textbook(s) and/or Other Assigned Reading

Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course.

Response:
Romano Luperini, "Modernismo e poesia italiana del primo Novecento." *Modernismo e poesia italiana del primo Novecento* (2011): 92-100
Giacomo Leopardi, "L'infinito" (Poem)
Giosuè Carducci, "Il bove" (Poem)
Giovanni Pascoli, "Il passero solitario" (Poem)
Gabriele D'Annunzio, "La pioggia nel pineto" (Poem)
Sergio Corazzini, "Desolazione del povero poeta sentimentale" (Poem)
Corrado Govoni, "Le cose che fanno la domenica" (Poem);
Umberto Saba, "Trieste," (Poem) "Città vecchia" (Poem)
Danila Cannamela, "What is a Little Thing?: Crepuscular Still Lives and the Italian Avant-garde." *Modernism/modernity* 24.4 (2017): 841-866.
Camillo Sbarbaro, "Taci, anima stanca di godere" (Poem)
Celeme Reborà, "Viatico" (Poem)
Dino Campana, "La chimera" (Poem)
Federico Castigliano. "Sbarbaro e la forma-frammento." *Italian Studies* 69.1 (2014): 111-126.
Filippo Tommaso Marinetti: "Zang tumb tumb" (Poem)

Aldo Palazzeschi: "E lasciatemi divertire" (Poem)
 Willard Bohn, "Poetics of Flight: Futurist Aeropoesia." *MLN* 121.1 (2006): 207-224.
 Giuseppe Ungaretti: "Mattina" (Poem), "Soldati" (Poem), "In memoria" (Poem); "Tu ti spezzasti" (Poem)
 Allison Cooper, "Giuseppe Ungaretti's Disanimate Modernism." *Annali d'Italianistica* 33 (2015): 99-113.
 Eugenio Montale, "I limoni" (Poem), "Merigiare pallido e assorto" (Poem), "Non chiederci la parola" (Poem)
 Clodagh Brook, "Introduction: Development of the Inexpressibility Topos," *Expression of the Inexpressible in Montale's Poetry: Metaphor, Negation, and Silence*. 1-14
 Cesare Pavese, "I mari del Sud" (Poem)
 Salvatore Quasimodo, "E come potevamo noi cantare" (Poem)
 Antonino Musumeci, "Pavese: Stylistics of a Mythology." *Symposium*: 34.3 (1980).
 Rocco Scotellaro, "Sempre nuova è l'alba" (Poem);
 Pier Paolo Pasolini, "Il pianto della scavatrice" (excerpts of poem)
 Keala Jane Jewell, "Pasolini: deconstructing the Roman Palimpsest," *SubStance* 16.2 (1987): 55-66.
 Nanni Balestrini, "Apologo dell'evaso" (Poem)
 Antonio Porta, "Vegetali, animali" (Poem)
 Marino Fuchs. "Il Gruppo 63. La sfida della letteratura sperimentale," *Nuova informazione bibliografica* 15.3 (2018): 491-508.
 Anna Maria Ortese, "Non accetto che tu mi riconforti" (Poem);
 Andrea Zanzotto, "Da un eterno esilio" (Poem)
 Amelia Rosselli: "Tutto il mondo è vedovo" (Poem)
 Alda Merini: "Ho bisogno di sentimenti" (Poem)

Weekly Schedule of Topics

Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:
 Topics & Readings

Week 1 Course Introduction

(T) No Reading

(R) Macioce, "La metrica italiana," <http://www.accademia-alfieri.it/pagine/metrica.htm>

Week 2 Italian Poetry: Overview

(T) Luperini, "Modernismo e poesia italiana del primo Novecento." *Modernismo e poesia italiana del primo Novecento* (2011): 92-100

(R) No Reading

Week 3 Poetic Foundations

(T) Leopardi, "L'infinito"; (T) Carducci, "Il bove"; (T) Pascoli, "Il passero solitario"; (R) D'Annunzio, "La pioggia nel pineto"

Week 4 Crepuscolarismo e Saba

(T) Corazzini, "Desolazione del povero poeta sentimentale"; Govoni, "Le cose che fanno la domenica"; Saba, "Trieste," "Città vecchia"

(R) Cannamela, "What is a Little Thing?: Crepuscular Still Lives and the Italian Avant-garde." *Modernism/modernity* 24.4 (2017): 841-866.

1st worksheet due Tuesday

Week 5 Avanguardie moderniste: vociani

(T) Sbarbaro, "Taci, anima stanca di godere"; (T) Rebora, "Viatico" (R) Campana, "La chimera"

(R) Castigliano. "Sbarbaro e la forma-frammento." *Italian Studies* 69.1 (2014): 111-126.

2nd worksheet due Tuesday

Week 6 Avanguardie moderniste 2: futurismo

(T) Marinetti: "Zang tumb tumb"; (R) Palazzeschi: "E lasciatemi divertire"

(R) Bohn, "Poetics of Flight: Futurist Aeropoesia." MLN 121.1 (2006): 207-224.
3rd worksheet due Tuesday

Week 7 Ermetismo 1: Ungaretti

(T) Ungaretti, "Mattina," "Soldati," "In memoria"; "Tu ti spezzasti"

(R) Cooper, "Giuseppe Ungaretti's Disanimate Modernism." Annali d'Italianistica 33 (2015): 99-113.

4th worksheet due Tuesday

Week 8 MID-SEMESTER PRESENTATIONS

Week 9 Ermetismo 2: Montale

(T) Montale, "I limoni," "Meriggiare pallido e assorto," "Non chiederci la parola"

(R) Brook, "Introduction: Development of the Inexpressibility Topos," Expression of the Inexpressible in Montale's Poetry: Metaphor, Negation, and Silence. 1-14

5th worksheet due Tuesday

Week 10 Antifascismo e realismo: Pavese e Quasimodo

(T) Pavese, "I mari del Sud"; Quasimodo, "E come potevamo noi cantare"

(R) Musumeci, "Pavese: Stylistics of a Mythology." Symposium: 34.3 (1980).

6th worksheet due Tuesday

Week 11 Dopoguerra: Neorealismo e Boom

(T) Scotellaro, "Sempre nuova è l'alba"; Pasolini, "Il pianto della scavatrice" (excerpts)

Jewell, Keala Jane. "Pasolini: deconstructing the Roman Palimpsest," SubStance 16.2 (1987): 55-66.

7th worksheet due Tuesday

Week 12 Neoavanguardia

(T) Balestrini, "Apologo dell'evaso"; Porta, "Vegetali, animali"

(R) Fuchs. "Il Gruppo 63. La sfida della letteratura sperimentale," Nuova informazione bibliografica 15.3 (2018): 491-508.

Week 13 Other voices:

(T) Ortese, "Non accetto che tu mi riconforti"; Zanzotto, "Da un eterno esilio"; Rosselli: "Tutto il mondo è vedovo"; Merini: "Ho bisogno di sentimenti"

Week 14 In-class Final Paper activities and discussion:

No reading

Week 15 Final Discussion

No reading

Links and Policies

Consult the syllabus policy page for a list of required and recommended links to add to the syllabus. Please list the links and any additional policies that will be added to the course syllabus.

Please see: syllabus.ufl.edu for more information

Response:

CLASSROOM POLICIES:

Grading Scale (& GPA equivalent):

A 100-93 (4.0)

A- 92-90 (3.67)

B+89-87 (3.33)

B 86-83 (3.0)

B- 82-80 (2.67)

C+ 79-77 (2.33)

C 76-73 (2.0)

C- 72-70 (1.67)

D+ 69-67 (1.33)
D 66-63 (1.0)
D- 62-60 (0.67)
E 59- (0)

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>;
<http://www.isis.ufl.edu/minusgrades.html>

Attendance & makeup policy: Attendance is MANDATORY and will be assessed by roll call. Students will lose 1% from their final grade for each unexcused absence. Absences will be excused in accordance with UF policy. Acceptable excuses include illness, religious holidays, & military obligation: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. Should you miss a class for any reason, you are responsible for informing yourself as to the material covered. Except in the case of certified illness or other UF accepted excuse, there will be no make-up option for missed exams/assignments. Where possible, make-ups should be arranged prior to absence. Alternatively, students should contact me on return to classes.

Academic Honesty: Students are required to be honest in their coursework, may not use notes during quizzes, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of assignment and/or course. For UF's honor code, see <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>.

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

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

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

Grading Scheme

List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades.

Response:

COURSE REQUIREMENTS:

1. Class Participation, 10%
2. Worksheets, 10%
3. Poem Analysis Presentation, 5%
4. Discussion Lead, 5%
5. Critical Commentary, 10%
6. Mid-Semester Presentation, 10%
7. Mini-Paper, 15%
8. "Other voices" Presentation, 5%
9. Final Discussion, 5%
10. Final Paper, 25%

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

2. Worksheets (10%): You will be expected to submit (via email) a worksheet for most of our poems. The questions cover issues such as content, setting, style. While some of the questions do have a "correct" answer, you should consider the worksheet as an aid to your analysis rather than a quiz. Moreover, in "grading" them, I will be more interested in the effort you expend rather than whether your answers are "correct." You will lose more than 1% every time you fail to submit a completed worksheet. There will be 7 worksheets in total. You should answer in Italian those questions asked in Italian and in English those formulated in English. Unless otherwise indicated, you should email your completed worksheets before our Tuesday classes.

3. Poem Analysis Presentation (5%): Together with a classmate, you will present a poem of your choosing to the class. You will not simply present the content of your poem to the class but provide instead a reflection on the best approach to analyzing your selected poem. You might, for example, contrast the value of a purely stylistic approach with a more political or historically rooted reading. You should select a poem with which you already have some familiarity – perhaps this is an English-language poem you studied in elementary or high school. Your presentation should be in Italian and should last 5-7 minutes. You should provide me with a copy of the notes and/or handouts used for your presentation. You will present this poem on January 23.

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

5. Critical Commentary (10%): You will be expected to write a close analysis of one of the poems studied. You will analyze the details (lexical, structural, thematic, etc.) of a section of a poem, addressing the content of the excerpt and, as appropriate, how this excerpt serves to illuminate the poem as a whole or the literary movement with which the poet is associated. We will discuss techniques in class. The explication should be written in English and should be at least 2 pages in length (Microsoft word; double-spaced, 12 pt. font; 1-inch margins). Critical Commentary should be submitted by midnight on Thursday February 13.

6. Mid-semester Presentation (10%): Working in a group of 2-3 students, you will prepare a presentation (15 min) to be delivered at mid-semester. For this presentation you should select a modernist poet not included in the syllabus. You will present an overview of this poet's literary philosophy and agenda, focusing in on a particular poem selected from his or her literary works. Each member of the group will address a different aspect of the selected poet/poem. A list of potential poets will be provided during the semester. Presentations will take place on February 25 & 27.

7. Mini-Paper (15%): You will be expected to write a short paper of 2-3 pages (double-spaced, 12 pt. font; 1" margins). This paper will be written in Italian on a topic to be established in class. Paper should be emailed directly to me by midnight on Thursday March 12.

8. "Other voices" Presentation (5%): During our "other voices" week, you will work as part of a group of 2-3 students to present one of the assigned poems. You will present the poet and, in consultation with me, develop a reading of the poem itself. Your presentation should last approximately 10 minutes. You should provide me with a copy of the notes and/or handouts used for your presentation. You will present during class time on April 7.

9. Final Discussion (5%): We will close the semester with a broad and relatively informal

discussion (in Italian) of the forms of love encountered over the course of the semester. All students will be expected to contribute to this discussion --- ideally each student will contribute at least 4 times to the discussion. Your grade will reflect the quality of your content, the accuracy of your Italian, and the frequency with which you intervene. Discussion will take place on April 21.

10. Final Paper (25%): You will be expected to write a paper of at least 8 pages in length (double-spaced; 12 pt. font; 1" margins) reflecting your thinking and research on an aspect of mad love as elaborated in the work of one or more of the authors studied over the course of the semester. Work on the final project will be divided into 3 parts: a proposal (March 27, 2%), an outline & bibliography (April 3, 3%), and the paper itself (April 27, 20%). Papers must be submitted on the due date unless you have received permission to extend the deadline or unless you have a signed medical excuse explaining your delay. Late papers are penalized and receive no comments. Papers will be graded with regard not only to content and organization, but also to grammar, spelling, and punctuation. All secondary sources, textual or web based, must be acknowledged as UNATTRIBUTED USE OF SOURCES WILL EARN YOU AN E FOR THE COURSE.

Instructor(s)

Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:

Deborah Amberson

ITW4XXX MODERN ITALIAN POETRY: PARTICIPATION RUBRIC

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