TEACHING PORTFOLIO

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ITALIAN STUDIES, COMPARATIVE LITERATURE, DIGITAL HUMANITIES

UNIVERSITY OF MICHIGAN SOCIETY OF FELLOWS, TSINGHUA-MICHIGAN FELLOW
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SYLLABI OVERVIEW

SYLLABUS 1 (p. 4):

"The Power and Limits of Sight and Expression: Re-Reading the *Divine Comedy* with Borges"

- UPPER DIVISION
- I taught a similar syllabus to this as a 4th semester course in English. However, if it were taught with the primary readings, lectures, and essays in Italian, it could be a 400 level, even 8th-semester course. The secondary readings and the final two-week module centered on Borges would be in English as those texts are either originally in English or Italian.

SYLLABUS 2 (p. 8):

"*Le menzogne che ci raccontiamo*: Self-Conceptions & Deceptions in 20th Century Italian Literature"

- UPPER DIVISION
- This syllabus presents an upper division Italian literature course that introduces students to five crucial Italian authors of the 20th century: Svevo, Pirandello, Moravia, Morante, and Ferrante.

SYLLABUS 3 (2 versions provided):

(p. 17) "*Radio Italia*: A History of Postwar Italy through Literature and Music, 1947-1985"

- UPPER DIVISION
- This syllabus presents an upper-division Italian literature and culture course that removes the grammar review and adds three texts (two Calvino novels and a Pratt graphic novel), which can be read in their entirety or as excerpts depending on the proficiency of the class.

(p. 27) "*Radio Italia*: A History of Postwar Italy through Music, 1947-1985"

- LOWER DIVISION
- [N.B.: Sample teaching materials follow syllabus]
- This syllabus presents a fourth-semester Italian language and culture course that utilizes music, as well as supplementary readings, videos, and films, to teach students about the second postwar period in Italy. Each week's cultural materials also work as tools through which to perform a comprehensive review of grammar structures across the semester.

SYLLABUS 4 (p. 36):

"Beginning Italian 1, *Viaggi italiani!*"

- LOWER DIVISION
- [N.B.: Sample teaching materials follow syllabus]
- This is a first-semester introductory course designed for students with no knowledge of Italian. It includes an emphasis on the core skills: listening, speaking, writing, and reading. Students will learn to express in the indicative what is, what has been, what will be. The cultural component is an introduction to Italy, its geography, its regions and cities, and its cultural traditions, which will teach students to talk about *family, school, extracurricular activities, daily activities, and food.*

World Poetry: The Power and Limits of Sight and Expression, Re-reading *The Divine Comedy* with Jorge Luis Borges

Spring 2019

Professor Julianne VanWagenen
Office: He-er Building, 119, West entrance

Office Hours: Thur 3:15-5:15 or by appt
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Course Description

This course provides an introduction to Dante Alighieri's 14th century masterpiece, the *Divine Comedy*, through the lens of the 20th-century Argentinian writer, Jorge Luis Borges. Though written in the late middle ages, Dante's poem acts as an entry point to the modern Western world, its literature, philosophy, natural science and cosmology. Borges's essays about the *Comedy,* as well as his 1945 rewriting of the epic poem in short-prose form, will help students to conceive of the continued relevance of Dante's literary imagining. The course will utilize Dante's poem, not just to study the medieval poetic stylings of one of the most important and influential Western poets to date, but also to help students conceive of the culture and history of Medieval Europe, through Medieval Florence, a banking epicenter, and the Medieval Papacy, ruler of both spirit and land.
Topics include: the return of the classics of antiquity to the Christian world; the rise of vernacular authorship and vernacular poetics during the 13th and 14th centuries; high medieval manuscript culture and/in the *Comedy*; Dante, Aristotle and the natural sciences; Virgil and Ovid in the Middle Ages; myth and theology in Dante's Christian poetics. The course will mainly utilize the Durling/Martinez Oxford edition of the *Comedy* which is up-to-date and provides robust contextualization.

Course Prerequisites

This is a 400-level Italian language and literature course. The primary text readings, the in-class lectures and discussions, the presentations, and the writing assignments **will be in Italian**. Students must fulfill all necessary prerequisites before taking this course.

Course Objectives

- Students will begin to be able to speak comfortably about the *Divine Comedy* as a whole; they will know from memory its setting and, at least, its most important characters
- Students will be able to talk about the relationship between the *Divine Comedy* and its setting and characters, and Dante's contemporary and near-contemporary world and its historical characters
- Students will be able to place the *Divine Comedy,* its groundbreaking style, language, and imaginings, in its broader historical and literary context.
- Students will be able to talk about the role of Jorge Luis Borges as a groundbreaking stylist and imaginer in the 20th century and they will be able to compare and contrast the two authors.

Students will present in class, with the goal of analyzing and persuading, as well as of summarizing and explaining. Students will write short papers that respond to a prompt, which will develop their ability to think critically about a given question and to provide a well-organized, concise and convincing elaboration from the prompt. Students will rely to a minimal degree on secondary sources, rather the brunt of their written work will focus on their own ability to derive arguments from the in-class texts. Students are welcome to office-hours to discuss their first two papers, and with that help and the written feedback, they will be tasked the development of their final essay on their own.

Evaluation: Students will be evaluated according to the following criteria:

Essays: 60%

- Essay 1 – 20%
- Essay 2 – 10%
- Final Essay – 30%

Presentations: 25%

- Presentation, on Dante (his life and works): 15%
- Presentation, on secondary readings (in relation to the day's primary reading): 10%

Attendance and participation: 15%

Essays: Written assignments will be double spaced with standard margins. Throughout the semester, they will include one essay of 2 pages, one essay of 1 page1, and a final essay of 4 pages. Students are expected to follow a proper citation style. Plagiarism is strictly prohibited.

Dante Presentation: Beginning in Week 2, each student will present on Dante's life and works. Students will be able to choose from a list of his minor works and contemporary political and historical events. These presentations are meant to help broaden students' understanding of both Dante's poetic development, as well as contemporary events that may have, or most certainly did, influence his writing.

This presentation will begin each class. Students must include research from **two secondary sources** that will be cited at the end of the presentation. Students will present at the front of the class and may choose to include presentation materials such as handouts and slide shows.

This presentation must be between **5 and 7 minutes long**. Presentations that are shorter or longer than the prescribed time limit will be suffer from a reduced mark.

Secondary Reading Presentation: Beginning in Week 2, each student will present on one of the day's secondary texts as it relates to the day's primary text. These presentations will act as close readings that work to tease out the relationship between the medieval poem and contemporary theoretical work that has been chosen to accompany it.
This presentation **does not need to include outside sources**. Students will present from their seats **without** the use of presentation materials, such as handouts or slide shows.
This presentation must be **about 2 minutes long**. Presentations that are shorter or longer than the prescribed time limit will be suffer from a reduced mark.

Attendance and Participation: Students must attend all classes and receive approval for missing class for any other reason than a documented sickness. Students will be graded for in-class participation. In order to receive full participation marks, students must participate in every class period by raising their hands and commenting on the text, on the professor's lecture, or on another student's presentation.

Consultation: Students are encouraged to contact the instructor with any questions about seminar material or assignments. In-person meetings may occur during the instructor's office hours, TBD.

Intellectual Property: Unless otherwise noted, the content of all lectures and supplementary materials (e.g. activity handout, synopses, agendas) provided by the instructor are his intellectual property.
Index of Texts:

Primary Readings
Alighieri, Dante, *The Divine Comedy*
Borges, "The aleph"

Secondary Readings
From Jorge Luis Borges, *Nine Dantesque Essays*
From Jorge Luis Borges, *Seven Nights*
From Durling/Martinez edition of *The Divine Comedy*
From Rachel Jacoff ed., *The Cambridge Companion to Dante*

Seminar Schedule

Part I: ***Inferno***

February 25: Dante, *Inferno,* Canto I-II

March 4: Dante, *Inferno,* Cantos III-V; XI
Borges, "Noble Castle of the Fourth Canto" in *Nine Dantesque Essays*

March 11: Dante, *Inferno,* Cantos XIII; XV, ll. 46-98; XVI, ll. 94-136; XVII
Freccero, "Allegory and Autobiography" in *The Cambridge Companion to Dante*

March 18: Dante, *Inferno,* XVIII, ll. 1-20; XXI; XXV ll. 94-151; XXVI; XXIX ll. 1-30
XXX

Borges, "The Last Voyage of Ulysses" in *Nine Dantesque Essays*

March 25: NO CLASS

April 1: Dante, *Inferno,* XXXI-XXXIV
Borges, "The False Problem of Ugolino" in *Nine Dantesque Essays*

Part II: *Purgatorio*

April 8: Dante, *Purgatorio,* Cantos I-II; IX; XVI
Mazzotta, "Life of Dante" in *The Cambridge Companion*
[IN CLASS] Borges, "Purgatorio 1, 13" in *Nine Dantesque Essays*
ESSAY 1 DUE (2 pages)

April 15: Dante, *Purgatorio,* Cantos XVII-XVIII; XXI-XXIIΣ
Brownlee, "Dante and the Classical Poets" in *The Cambridge Companion*

April 22: Dante, *Purgatorio,* Cantos XXVII, ll. 124-142; XXVIII ll. 22-27, 133-144; XXIX ll. 13-99; XXX-XXXII ll. 1-24, 100-105; XXXIII
Harrison, "Approaching the *Vita nuova"* in *The Cambridge Companion*
[IN CLASS] Borges, "The Meeting in a Dream" in *Nine Dantesque Essays*

Part III: 15 Cantos of *Paradiso*

April 29: Dante, *Paradiso,* Cantos I-II, VI, X
Ferrante, "A Poetics of Chaos and Order" in *The Cambridge Companion*

May 6: Dante, *Paradiso,* Cantos XI-XIII ll.1-2, 46-51, 112-14; XIV ll.40-51, 79-84
ESSAY 2 DUE (1 pages)

May 13: Dante, *Paradiso,* Cantos XVII, XXI-XXII
Najemy, "Dante and Florence" in *The Cambridge Companion*

May 20: Dante, *Paradiso,* Cantos XXVI, XXVII-XXVIII
Boitani, "The Poetry and the Poetics of Creation" in *The Cambridge Companion*

May 27: Dante, *Paradiso,* Cantos XXX, XXXII-XXXIII
Borges, "Beatrice's Last Smile" in *Nine Dantesque Essays*

Part IV: Minimal Description of the *Divine Comedy* in 20th-Century Short Fiction

June 3: Borges, "The Aleph", Part I
"The Divine Comedy" in *Seven Nights*

June 10: Borges, "The Aleph", Part II

FINAL ESSAY DUE BY June 15TH 2019 (4 pages)

Le menzogne che ci raccontiamo

Self-Conceptions & Deceptions in 20th-Century Italian Literature

Professor Julianne VanWagenen
Email: vanwagen@umich.edu
Course Hours: 1:00-2:20 T/TH
SPRING
Meeting Room: TBD
Office hours: W, TH, F 1:00-2:00 and by appt.

ITAL 450: *Le menzogne che ci raccontiamo: Self-Conceptions & Deceptions in 20th-Century Italian Literature*

ITAL 450 - Le menzogne che ci raccontiamo

Description:

This course is designed to introduce students to a group of the most important Italian writers of the 20th-century: Italo Svevo, Luigi Pirandello, Elsa Morante, Alberto Moravia, and Elena Ferrante. The course title, "Le menzogne che ci raccontiamo," plays on a linguistic ambiguity in Italian that allows it to mean both *The lies we tell each other* and *The lies we tell ourselves.* The theme of the course suggests, indeed, certain unclear delineations between, amongst other pairs: truth and deception, deception and self-deception, author and narrator, narrator and character, reality and perception. Furthermore, as these protagonists struggle to delineate themselves in their modern and postmodern worlds, it suggests the increased difficulty of *being* in Italy, and in the world, as the 1900s progress. The course theme and content will allow us to consider, not only the precarious relationship between truths, lies, and fictions, but also the proto-postmodern tendency to frame other genres within novels (such as the artifice of memoir), the relationship between Freudian and post-Freudian theory and literature, the impact and lasting effects of Fascist repression on the Italian psyche, the so-called 'death of the author' as proposed in the 1960s, as well as the status of the author today.

All of the books, but one, act as 1st-person investigations of the past, and in fact, the tales are often explicitly framed as memories. Students in this course, as they attempt to decipher truth from lies within the inherent 'lie' that is fiction, will find themselves wondering not only about literature, but about themselves and their relationship with time and with the world. How accurate are any of our memories? How objective are our perceptions? How truthful are we when we tell our own stories?

Learning Objectives:

- Become introduced to some important concepts in critical literary theory
- Learn to, or continue to improve capability to, read literature through various cultural and theoretical lenses
- Become familiar with five central Italian literary figures from the 20th-century and the web of relationships between them and their literature
- Learn to think critically and rigorously about complex epistemological concepts around knowing and truth
- Become familiar with crucial moments in Italian history in the 1900s, such as turn-of-the-century modernity/modernisms and *il ventennio fascista*
- Contextualize contemporary Italy, and the contemporary world, in view of the events and ideas of the past
- Enrich, collaborate, and share knowledge about assessing truth, knowledge, memories and other ideas discussed in class
- Improve reading, writing and written and spoken argumentation proficiency in Italian

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TEXTS:

Ferrante, Elena. *L'amore molesto*. Roma: Edizioni e/o, 1992.

Morante, Elsa. *L'isola di Arturo, memorie di un fanciullo*. Torino: Einaudi, 1957. [selections]

Moravia, Alberto. *Il conformista*. Milano: Bompiani, 1951. [selections]

Pirandello, Luigi. *Uno, nessuno e centomila.* Firenze: R. Bemporad, 1926. [selections]

Svevo, Italo. *La coscienza di Zeno.* Bologna: Licinio Cappelli, 1923. [selections]

FILMS:

Bertolucci, Bernardo. *Il conformista,* 1970.

Martone, Mario. *L'amore molesto.* 1995.

SECONDARY TEXTS:

Alighieri, Dante. *Divina Commedia*, Inferno XVI-XVII.

Barthes, Roland. "Death of the Author" in *Image, Music, Text.* London: Fontana, 1977, pp. 1-6.

Benedetti, Carla. "Is the Author Dead? in *The Empty Cage: Inquiry into the Mysterious Disappearance of the Author.* Ithaca: Cornell University Press, 2005, pp. 1-23.

Booth, Wayne C. "The Price of Impersonal Narration II: Henry James and the Unreliable Narrator" in *The Rhetoric of Fiction.* Chicago: University of Chicago Press, 1961, pp. 339-364.

Edkins, Jenny. "Trauma Violence, and Political Community" and "The Return of the Political - the Memory of Politics" *Trauma and the Memory of Politics.* Cambridge, UK: Cambridge University Press, 2003, pp. 1-19 and 215-233.

Faenza, Vincenzo. *Silenzio della coscienza e gioco delle maschere: letture psicologiche su* La nausea *di Sartre e* Uno, nessuno e centomila *di Pirandello.* Bologna: CLUEB, 2004.

Ferrante, Elena. "Menzogne che dicono sempre la verità" in *La frantumaglia.* Roma: Edizioni e/o, 2003, pp. 70-71.

————. "Il libro di nessuno" in *La frantumaglia.* Roma: Edizioni e/o, 2003, pp. 187-197.

————. "La reinvenzione dell'*Amore molesto,* Carteggio con Marco Martone" in *La frantumaglia.* Roma: Edizioni e/o, 2003, pp. 22-39.

————. "Gli abiti, i corpi: *L'Amore molesto* sullo schermo" in *La frantumaglia.* Roma: Edizioni e/o, 2003, pp. 48-52.

Foucault, Michel. "What is an Author?" in *Language, Counter-Memory, Practice: Selected Essays and Interviews*. Ithaca, N.Y., 1977, pp. 1-16.

Ivaldi, Federica. "*Il conformista* di Bernardo Bertolucci: una riscrittura critica del romanzo moraviano a vent'anni di distanza." *Studi Novecenteschi* 86 (n.d.): 313–26.

Jung, C. G. "Phenomenology of the Self" in *The Portable Jung.* New York: Viking Press, 1971, pp. 139-162.

Lavagetto, Mario. "Introduzione a Italo Svevo." in *Romanzi*, by Italo Svevo. Torino: Einaudi, 1993, pp. 1-16.

————. [selezioni] *La cicatrice di Montaigne: sulla bugia in letteratura*. Torino: Einaudi, 2002.

Luperini, Romano. *L'autocoscienza del moderno*. Napoli: Liguori, 2006.

————. "Capitolo ottavo. Da *Suo marito* a *Uno, nessuno e centomila*" in *Pirandello*. Roma, 1999.

Marchese, Lorenzo. "Genealogia dell'autofinzione italiana." *Il verri*, L'io in finzione, 64 (Giugno): 40–60.

Schiavulli, Antonio. "Confessione e verità" in *Soggetti a nessuno: Svevo, Pirandello, Foucault*. Modena: Mucchi editore, 2013, pp. 105-111.

————. "Al di sopra di tutti gli altri: le pratiche di innocentizzazione di Zeno" in *Soggetti a nessuno: Svevo, Pirandello, Foucault*. Modena: Mucchi editore, 2013, pp. 74-181.

Stara, Arrigo. "Sul concetto dell'inconscio" in *Letteratura e psicoanalisi*. Roma: GLF editori Laterza, 2001, pp. 13-16.

————. "Svevo, *La coscienza di Zeno*" in *Letteratura e psicoanalisi*. Roma: GLF editori Laterza, 2001, pp. 93-96.

Attendance and participation:

Regular attendance of class meetings and film screenings, and quality participation are critical to the success of this course. Expected absences should be discussed with the instructor in advance and are limited to 3 total hours per semester.

Language:

This class has been designed to be taught in Italian as an Italian 450 course to develop students' knowledge of Italian literature and culture, as well as their reading comprehension and argumentation skills in Italian. The primary texts as well as the majority of secondary texts are in Italian, as are the two films screened during the semester. All class work (response papers, presentations, midterm exam, final paper) are to be completed in Italian and students will be assessed on both depth of thought and accuracy of language.

Course Requirements:

- 20% Participation in class discussion and completion of weekly reading
- 25% Response papers every week (3/4 page, in Italian)
- 20% Oral presentation (scheduled across the semester, in Italian)
- 15% In-class midterm (essay format)
- 20% Final paper (5 pages, in Italian)

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1. Papers

- Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins
- Include your name and the title of your paper at the top of the first page (single-spaced)
- All papers must have titles
- For your final paper, you should number pages
- Spell check and proofread adequately

- Your response papers do not require citational support. But for your final paper, be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style
- You must list all material cited, even if you are only using the required text
- There will be information distributed in class for the papers

2. Presentations
Students will be assigned one presentation during the semester, to present *in Italian*. Presentation topics will contextualize the readings and films. Students are encouraged to begin thinking about a theme near the begin of the course, to see me in office hours to discuss that theme, and begin to develop it in their oral presentation. They may then go ahead and deepen that theme for their final paper. Students will present to their peers their research that they organize in PowerPoint. Their PowerPoint and handouts will be shared with other students in a public Dropbox file. Although students can use notes and refer to their PowerPoint to assist them in their presentations, their performances should be practiced and last ten to twelve-minutes. A question and answer session will follow the presentation and students' grades will be based, in part, on interactions with their peers.

3. Midterm Exam (February 28)
The midterm exam will be a hand-written 5-paragraph essay that responds, *in Italian*, to a prompt given at the beginning of class. Students will have 70 minutes to complete their midterms. Students will be graded on profundity of thought, clarity of argumentation, and accuracy of language.

4. Final Paper (April 28)
The final paper will be written in Italian and it will investigate a course theme that is of interest to the student. Students must begin to think about and develop their theme during the first week after midterms and they should meet with me at least twice between week 10 and week 14, to discuss and elaborate their interest.

5. Film screenings (March 27 & April 24)
While film screenings are not mandatory, film viewings *are* mandatory, and students who cannot attend the screening with our class, as well as take part in the discussion afterwards, will view the film on their own. Students who do attend the film screening and discussion (and *participate* in the discussion) do not need to turn in a response paper those weeks.

COURSE CALENDAR

READINGS ARE TO BE COMPLETED FOR THE DAY/WEEK THEY ARE ASSIGNED. YOU MUST BRING TO CLASS THE CURRENT READING. Assignments are listed under the day for which they are to be completed.

WEEK 1: *L'uomo in abbozzo*: Introduzione al corso e il tema

Tuesday, January 8
- In class: Dante Alighieri, *Divina Commedia*, Inferno XVI-XVII

Thursday, January 10

Letture:
- Booth, Wayne, "The Price of Impersonal Narration II: Henry James and the Unreliable Narrator" in *The Rhetoric of Fiction,* 1961. pp. 339-364
- Luperini, "L'autocoscienza del moderno nella letteratura del Novecento" in *L'autocoscienza del moderno*, 2006.

SVEVO: SMOKE AND MIRRORS

WEEK 2: La vita come un problema in *Una vita* e *La coscienza di Zeno*

Tuesday, January 22

Lettura:
- Svevo, *La coscienza di Zeno*, 1923, "Prefazione", "Preambolo", "Il fumo", pp. 1-29

Thursday, January 24

Lettura:
- Mario Lavagetto, "Confessarsi è mentire" in *La cicatrice di Montaigne: sulla bugia in letteratura*, 2002, pp. 217-227

WEEK 3: La funzione/finzione di Dottor S e la 'vendetta' diaristica; il pensiero freudiano

Tuesday, January 15

Lettura:
- Svevo, *La coscienza di Zeno*, 1923, "Morte del padre," pp. 30-61 + selections in PDF handout

Thursday, January 17

Lettura:
- Arrigo Stara, "Sul concetto dell'inconscio" e "Svevo, *La coscienza di Zeno*" in *Letteratura e psicoanalisi*, pp. 13-16 e 93-96

WEEK 4: Un linguaggio diaristico insolito: "A dire la verità, io…" e "Devo confessare che…"

Tuesday, January 29

Lettura:
- Svevo, "Psico-analisi" *La coscienza di Zeno*, 1923 pp. 434–471

Thursday, January 31 — Lettura:
- Schiavulli, "Confessione e verità" and "Al di sopra di tutti gli altri: le pratiche di innocentizzazione di Zeno" in *Soggetti a nessuno: Svevo, Pirandello, Foucault*, 2013, pp. 105-111 and 74-181

Pirandello: Mirrors and Masks

WEEK 5: La maschera è una menzogna?: L'identità e l'apparenza

Tuesday, February 5 — Lettura:
- Pirandello, *Uno nessuno e centomila,* 1926, "Libro primo: Mia moglie e il mio naso" e "Libro secondo: Ci sono io e ci siete voi", pp. 1-41

Thursday, February 7 — Lettura:
- Foucault, "What is an Author", 1969, pp. 1-16

WEEK 6: La fine di ogni verità e il trionfo del relativismo totale: una fine postmoderna nel 1926?

Tuesday, February 12 — Lettura:
- Pirandello, *Uno nessuno e centomila,* 1926, "Libro terzo: Pazzie per forza" e "Libro quarto: Com'erano per me Marco di Dio e sua moglie Diamante", pp. 42-83

Thursday, February 14 — Lettura:
- Schiavulli, "Nient'altro che la verità" in *Soggetti a nessuno: Svevo, Pirandello, Foucault*, 2013, pp. 230-237

Morante: Enchanted Memories

WEEK 7: Dalla menzogna alle memorie e il sortilegio

Tuesday, February 19 — Lettura:
- Attenzione all'avvertenza iniziale: "Tutto il presente racconto è assolutamente immaginario…"
- Morante, "Capitolo primo: Re e stella del cielo" in *L'isola di Arturo: memorie di un fanciullo,* 1957, pp. 8-46

Thursday, February 21 — Lettura:
- Morante, "Sul romanzo" in *Nuovi argomenti,* 1959

WEEK 8: Tra fiaba, finzione e *memoir*: Elsa/Arturo, protagonista

Tuesday, March 5 — Lettura:
- Morante, "Capitolo quinto: tragedie" e "Capitolo sesto: il bacio fatale" in *L'isola di Arturo: memorie di un fanciullo,* 1957, pp. 145–188

Thursday, March 7 — Lettura:
- Roland Barthes, "The Death of the Author", 1967, pp. 1-6

WEEK 9: Uscire dall'isola incantata per passare alla realtà violente della guerra

Tuesday, February 26 — Lettura:
- Morante, "Capitolo ottavo: addio" in *L'isola di Arturo: memorie di un fanciullo,* 1957, pp. 203–239

Thursday, February 28 — IN CLASS: MIDTERM

SPRING BREAK: March 10 -17

MORAVIA: REPRESSED 'SHADOW' & PERFORMED 'SELF'

WEEK 10: La repressione del dissenso (e dell'individuo) nell'Italia fascista

Tuesday, March 19 — Lettura:
- Moravia, "Prologo" e "Parte prima" [selezioni] in *Il conformista,* 1951.

Thursday, March 21 — Lettura:
- Jung, "Phenomenology of the Self" in *The Portable Jung,* pp. 139-162

WEEK 11: La memoria in terza persona, una repressione comune: "Non ero fascista io."

Tuesday, March 26 — Lettura:
- Moravia, "Parte seconda" e "Epilogo" [selezioni] in *Il conformista,* 1951.

Wednesday, March 27 — FILM SCREENING:
Bertolucci's *Il conformista, 1970*
Discussion and pizza to follow

Lettura:
- Ivaldi, "Il conformista di Bernardo Bertolucci: una riscrittura critica del romanzo moraviano a vent'anni di distanza", *Studi novecenteschi* (2013): 313-326.

Thursday, March 28 — Lettura:
- Edkins, "Trauma Violence, and Political Community" pp. 1-19; "The Return of the Political - the Memory of Politics" in *Trauma and the Memory of Politics*, 2013. pp. 215-233

FERRANTE: LA COSCIENZA DI DELIA

WEEK 12: Ecco, la 'vera' identità di Elena Ferrante

Tuesday, April 2 — Lettura:
- Ferrante, *L'amore molesto,* 1992, pp. 1-43

ITAL 450 - Le menzogne che ci raccontiamo

Thursday, April 4	Lettura: - Ferrante, "Menzogne che dicono sempre la verità" e "Il libro di nessuno" in *La frantumaglia,* 2003, 70-71 e 181-197.
	WEEK 13: Mirroring: madre e figlia, morte e nascista, e i personaggi di Delia e Amalia
Tuesday, April 9	Lettura: - Ferrante, *L'amore molesto,* 1992, pp. 44-87
Thursday, April 11	Lettura: - Benedetti, "Is the Author Dead?" in *The Empty Cage: Inquiry into the Mysterious Disappearance of the Author*, 2005, pp. 1-23
	WEEK 14: Finzione, autobiografia, e autofinzione
Tuesday, April 16	Lettura: - Ferrante, *L'amore molesto,* 1992, pp. 88-130
Thursday, April 18	Lettura: - Marchese, "Genealogia dell'autofinzione italiana," *Il verri, L'io in finzione*, 64 (Giugno): 40–60.
	WEEK 15: "Amalia c'era stata. Io ero Amalia."
Tuesday, April 23	Lettura: - Ferrante, *L'amore molesto,* 1992, pp. 131-173
Wednesday, April 24	FILM SCREENING: Martone's *L'amore molesto,* 1995 Discussion and pizza to follow Lettura: - Ferrante, "La reinvenzione dell'*amore molesto,* Carteggio con Mario Martone" e "Gli abiti, i corpi: *L'amore molesto* sullo schermo" in *La frantumaglia,* 2003, pp. 22-39 e 48-52.
Thursday, April 25	*Conclusione*

<u>Final paper due via email by Sunday, April 28</u>

*****UPPER-DIVISION LITERATURE AND CULTURE COURSE*****

Radio Italia:

A History of Postwar Italy through Literature & Music, 1947-1985

Professor:	Julianne VanWagenen
Course Hours:	3:00-4:20 M/W
Meeting Room:	TBD
Email:	vanwagen@umich.edu
Office Hours:	W, TH, F 1:00-2:00 or by appt.
ITAL 482:	Radio Italia: A History of Italy through Literature & Music, 1947-1985

COURSE SUMMARY

This is a multimedia course that charts Italian sociopolitical history from the early second postwar period through the mid 1980s. Students will be submerged into the cultural climate through the music and they will follow an intriguingly parallel literary trajectory through the reading of two important Italo Calvino works: his neorealist *Il sentiero dei nidi del ragno* (1954) and his proto-postmodern structural literary experiment, *Le città invisibili* (1972). The text linking the two Calvino's is Hugo Pratt's seminal graphic novel *Una ballata del mare salato*, which paves the way for a reorientation of the traditional Italian hero and for an emphasis on abstraction of thought rather than sociopolitical *impegno*. This is a trend that will become clear across the course, and which we will see manifested in the literature, music, and culture writ large.

Students will be introduced (1) to economic miracle of the 1950s and 60s through the music of festival di Sanremo; (2) to the partisan resistance and resistance to the mainstream music industry through the music of the *Cantacronache* and *la scuola genovese;* (3) to the 1968 student and feminist movements as chronicled by their popular chants, and the various goals of those movements as revealed through the music; (4) to the years of sociopolitical strife in the 1970s, from *gli anni di piombo* to the *radio libere* movement, and the great Italian cantautori, such as Giovanna Marini; and (5) to the retreat from social issues that can be seen across media and genre as early as the 1960s, and, particularly, in the late 1970s and early 1980s.

Each week, students will listen to and analyze three relevant songs, and in addition, across the semester, they will watch four films, read two novels, one graphic novel, and a set of short essays and articles that will help them contextualize the cultural productions. Through class discussions, essays,

and radio broadcast presentations—all in Italian—students will engage with the material both spontaneously together and rigorously on their own, through spoken and written language, and thus, the environment will provide near-full immersion for language-learners, while building a crucial foundation in popular, musical, and literary culture that will serve them well as a basis for both friendly conversations in Italy and academic pursuits.

LEARNING OBJECTIVES

- Become familiar with people, topics, and events from the second half of the last century, which are central in the contemporary Italian imagination
- Read two of Italo Calvino's most important works and study the evolution of Italian (and Occidental) culture from the postwar period to the mid 1970s through a close reading of these novels and an analysis of their similarities and differences
- Learn to analyze across media, as a graphic novel forms the conceptual link in this course between two canonical literary texts
- Consider the impact of popular music on the countercultural generation of the 1960s and 70s in Italy and the U.S. and consider, in turn, the relevance and possible impact of contemporary musical artists
- Contextualize contemporary Italy in the events of its past, from the end of the fascist period to the years leading up to Berlusconi's rise
- Develop arguments in classroom discussions and papers to enhance analytical and critical interpretive skills.
- Enrich, collaborate, and share knowledge about hegemonic culture, counterculture, and other ideas discussed in class.

LANGUAGE:

This class has been designed to be taught in Italian as an Italian 482 course to develop students' knowledge of Italian literature, music, and culture. All course materials—songs, novels, graphic novel, and (nearly all) secondary literature—will be in Italian. Students must complete essays, presentations, and the midterm exam, as well as all class discussions, in Italian.

REQUIRED COURSE MATERIALS

Music

Songs will be provided for you in your COURSE READER and online, all listening can be done online via Youtube. In class, whenever possible, we will listen to original versions on vinyl with a portable turntable.

Readings

Texts to be purchased before start of class:

Calvino, Italo. *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954 [2000])
———. *Le città invisibili* (Torino: Einaudi, [1972] 1992)
Pratt, Hugo, *Una ballata del mare salato* (Milano: Rizzoli, [1968] 2012)

Short readings will be provided in your course reader or as handouts in class:

Bravo, Anna, "Politiche del femminismo" in *A Colpi Di Cuore: Storie Del Sessantotto* (Roma: GLF editori Laterza, 2008)

UPPER-DIVISION LITERATURE AND CULTURE COURSE

Calvino, Italo, "Avventura di due sposi" in *I racconti* (Torino: Einaudi, 1976)
De André, Fabrizio, "Sono canzonette - È grottesco trasformarle in una dramma" in *Corriere Mercantile*, 1-4 febbraio 1968
Alessia Ricciardi, "Lightness" in *After* La Dolce Vita: *A Cultural Prehistory of Berlusconi's Italy* (Stanford, California: Stanford University Press, 2012)
Straniero, M.L., et al., "Introduzione," in *Le canzoni della cattiva coscienza* (Milano: Bompiani, 1964)

Films

Io bacio… tu baci (Piero Vivarelli, 1961)
Cantacronache. 1958-1962: politica e protesta in musica (Michele Bentini, 2011)
Vogliamo anche le rose [estratti] (Alina Marazzi, 2008)
Lavorare con lentezza (Guido Chiesa, 2004)
Leone and Peckinpah [estratti]

COURSE REQUIREMENTS

20% Active Participation and preparation
30% Essays (Three 3-page essays, in Italian)
25% Radio Broadcast Presentations (Three presentations, in Italian)
25% Final Essay (5-page, in Italian)

1. Participation (in-class discussions, group work, readings, quizzes)

Regular attendance of class meetings and film screenings, and quality participation are critical to the success of this course. Expected absences should be discussed with the instructor in advance and are limited to 3 total hours per semester.

2. Essays

- Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins
- Include your name and the title of your paper at the top of the first page
- All papers must have titles
- You should number pages
- Spell check and proofread adequately
- Be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style
- You must list all material cited, even if you are only using the required text
- There will be information distributed in class for the papers

3. Radio Broadcast Presentations

Students will be assigned three presentations throughout the semester. The first two of these presentations will not be performed in front of the class, rather, they will be due as videos via media upload to the course website. The first two will be individual presentations in which students develop a radio personality and radio show based on class materials: songs, other cultural media, and historical context. The final presentation will be a group podcast in which two to three radio personalities come together for one show in which the hosts discuss contemporary topics and introduce, analyze, and play their song list for the day. Each individual presentation should be 6-8 minutes, the final presentation should last 20 minutes (plus the time for the songs). The final presentation will be recorded as a podcast or played on live radio depending on the resources available on campus.

4. Final Paper

The final paper will be written in Italian and it will investigate a course theme that is of interest to the student. Students must begin to think about and develop their theme during the first week after midterms and they should meet with me at least twice between week 10 and week 14, to discuss and elaborate their interest.

Course Calendar

READINGS ARE TO BE COMPLETED FOR THE DAY/WEEK THEY ARE ASSIGNED. YOU MUST BRING TO CLASS THE CURRENT READING. Assignments are listed under the day for which they are to be completed.

FILM SCREENINGS will be available to watch on your own via the course website. ALL LYRICS will be available in the course reader and all songs are available online. Whenever possible, we will listen to original songs in class on vinyl with a portable turntable.

WEEK 1

Monday, January 7 — *Introduction to course and theme "La storia attraverso la musica"*

- *In class, "Nel blu dipinto di blu" (Domenico Modugno, 1958)*
- *In class, Canzone e storia d'Italia: dal Dopoguerra agli anni di piombo*

Wednesday, January 9 — *Introduction to Italo Calvino, WWII, and* i partigiani

Musica:
- "Festival" (Francesco De Gregori, 1976)
- "La locomotiva" (Francesco Guccini, 1972)

Lettura:
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 1-27.

Module 1: Il Festival di Sanremo negli anni '50 e '60

WEEK 2

Monday, January 14 — *Introduction to* il Festival di Sanremo

Musica:
- "Grazie dei fior" (Nilla Pizzi, 1951)
- "Tutte le mamme" (Giorgio Consolini, 1954)
- "Aprite le finestre" (Franca Raimondi, 1956)

Wednesday, January 15 — *Lecture on* il miracolo economico *and discussion of* Il sentiero dei nidi del ragno *through p. 55*

Musica:
- "Addio, Addio" (Claudio Villa, 1962)
- "Non pensare a me" (Claudio Villa, (1967)
- "Chi non lavora non fa l'amore" (Adriano Celentano, 1970)

Lettura:
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 27-55.

WEEK 3

Monday, January 21 — MARTIN LUTHER KING JR. DAY, NO CLASS

Wednesday, January 23 — *Lecture on rock and roll and the tension of interpretation of 'America' in* Io bacio… tu bacio

Film:
- *Io bacio… tu baci* (Piero Vivarelli, 1961)

Lettura:
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 55-83.

MODULE 2: CANTACRONACHE & LA SCUOLA GENOVESE

WEEK 4

Monday, January 28 — *Introduction to the* Cantacronache *and discussion of Michele Straniero's interpretation of the* canzonetti *of Sanremo*

Musica:
- "Il ratto della chitarra" (Cantacronache, 1960)
- "Partigiano sconosciuto" (Cantacronache, 1959)

Lettura:
- M.L. Straniero et al., "Introduzione," in *Le canzoni della cattiva coscienza* (5 pagine, in Course Reader)

DUE IN CLASS: Essay 1

Wednesday, January 30 — *Lecture on Calvino's work with the* Cantacronache *and discussion of* Il sentiero dei nidi di ragno *through p. 111*

Musica:
- "Canzone triste" (Cantacronache and Italo Calvino, 1958)

Lettura:
- "L'avventura di due sposi," Italo Calvino (3 pagine, in Course Reader); also LISTEN TO A READING HERE
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 84–111.

WEEK 5

Monday, February 4 — *Lecture on the lasting legacy of the* Cantacronache *in Italian music today and discussion of documentary*

Film:
- *Cantacronache. 1958-1962: politica e protesta in musica*

Wednesday, February 6 — *Lecture on Sanremo 1967, and discussion of* Il sentiero dei nidi di ragno *through p. 139*

Lettura:
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 112–139.

WEEK 6

Monday, February 11 — *Introduction to* la scuola genovese *and lecture on Fabrizio De André's reporting of the 1968 Sanremo*

Musica:
- "S'i' fosse foco" (Fabrizio De André, 1968)
- "Li vidi tornare" / "Ciao amore ciao" (Luigi Tenco, 1967)
- "Il soldato di Napoleone" (Sergio Endrigo, 1962)

Lettura:
- Fabrizio De André, "Sono canzonette - È grottesco trasformarle in una dramma" in *Corriere Mercantile,* 1-4 febbraio 1968.

Wednesday, February 13 — *Lecture on the legacy of* la scuola genovese *and discussion of the conclusion of* Il sentiero dei nidi di ragno

Lettura:
- Italo Calvino, *Il sentiero dei nidi di ragno* (Torino: Einaudi, 1954), pp. 140–167.

Presentazione:
- *'Introduciamo le personalità DJ'*

MODULE 3: - 1968 -
UTOPIA, PUNIZIONE & IL MOVIMENTO FEMMINISTA

WEEK 7

Monday, February 18 — NO CLASS, PRESIDENTS DAY

DUE AT 1PM VIA EMAIL: Essay 2

Wednesday, February 20 *Introduction to 1968 in Italy and the Italian student movements, lecture on Guccini and his utopian vision*

Musica:
- "Contessa" (Paolo Pietrangeli, 1966)
- "Dio è morto" (Francesco Guccini, 1967)
- "L'isola non trovata" (Francesco Guccini, 1970)

Lettura:
- Hugo Pratt, *Una ballata del mare salato,* 1st half

WEEK 8

Monday, February 25 *Lecture on Fabrizio De André and his music's focus on revolution through justice-system reforms, introduction to Giorgio Gaber*

- *In class, [estratti]* Parole e canzoni, *Giorgio Gaber*

Musica:
- "Ballata degli impiccati" (Fabrizio De André, 1968)
- "Il testamento di Tito" (Fabrizio De André, 1970)
- "La libertà" (Giorgio Gaber, 1972)

Lettura:
- Hugo Pratt, *Una ballata del mare salato,* 2nd half

Wednesday, February 27 *Introduction to the Italian feminist movement, discussion of Alina Marazzi's film*

Musica:
- "Storia di una cosa" (Movimento femminista romano, 1970)
- "Abortire" (Movimento femminista romano, 1973)
- "Tango della femminista" (Movimento femminista romano, 1973)

Film:
- [estratti] *Vogliamo anche le rose* (Alina Marazzi, 2008)

WEEK 9

Monday, March 4 *Lecture on feminist politics in Italy and the Anna Bravo reading*

Musica:
- "La canzone di Marinella" (Three interpretations: Mina, 1967; Fabrizio De André, 1968; Mov. femminista romano, 1971)

Lettura:
- Anna Bravo: "Una femminilizzazione della politica?" pp. 111-114; "Come rendere (quasi) invisibile una donna" pp. 114-115; "Strade per il femminismo" pp. 119-122; "I movimenti omosessuali" pp. 126-133

Wednesday, March 6 IN CLASS: MIDTERM

SPRING BREAK: March 10 -17

*****UPPER-DIVISION LITERATURE AND CULTURE COURSE*****

MODULE 4: LE RADIO LIBERE E GLI ANNI DI PIOMBO

WEEK 10

Monday, March 18

Introduction to gli anni di piombo, la strage di Piazza Fontana, *and lecture on Giovanna Marini and De André's chronicles of violence and resistance*

Musica:
- "Canzone di maggio," (De André, 1973)
- "I treni per Reggio Calabria", (Marini, 1975)
- "L'avvelenata" (Guccini, 1976)

Wednesday, March 20

Introduction to Calvino's transition from neorealism towards the postmodern and discussion of Le città invisibili *through the first 11 cities*

Lettura:
- Italo Calvino, *Le città invisibili:* "Le città e la memoria 1 - Diomira" through "Le città e la memoria 5. - Maurilia"

WEEK 11

Monday, March 25

Introduction to the cantautori *that come after the first wave, lecture on Venditti's and De Gregori's more personal themes*

Musica:
- Bomba o non bomba, (Antonello Venditti, 1978)
- Viva l'Italia, (Francesco De Gregori 1979)

Wednesday, March 27

Lecture on the kidnappings of De André, Dori Ghezzi, the kidnapping and death of Aldo Moro and la strage di Bologna, *discussion of* Le città invisibili *through the 22nd city*

Lettura:
- Italo Calvino, *Le città invisibili:* "Le città e il desiderio 4 - Fedora" through "Le città sottili 4 - Sofronia"

Presentazioni:
- *'Introduciamo il programma radiofonico'*

WEEK 12

Monday, April 1

Intro to le radio libere *movement, discussion of its immediate significance as related in Lorrai article, discussion of* Radio Alice *and film*

Musica:
- "Mio fratello è figlio unico" (Rino Gaetano, 1977)

Lettura:
- "1976: Nascono le radio libere," Marcello Lorrai (4 pagine, in Course Reader)

Film:
- *Lavorare con lentezza* (Guido Chiesa, 2004)

Wednesday, April 3

Lecture on the legacy of the Radio libere *movement and discussion of* Le città invisibili *through the 33rd city*

Lettura:

- Italo Calvino, *Le città invisibili:* "Le città e gli scambi 3 - Eutropia" through "Le città e il nome 3 - Pirra"

MODULE 5: I CANTAUTORI ITALIANI E GLI STATI UNITI

WEEK 13

Monday, April 8

Lecture on Bob Dylan's influence on the first generation of cantautori *in Italy and discussion of inspiration and translations*

Musica:

- "La risposta (è caduta nel vento)" (Luigi Tenco, 1964)
- "The Answer is Blowin' in the Wind" (Bob Dylan, 1963)
- "Talkin' Milano" (Francesco Guccini, 1966)
- "Talkin' New York" (Bob Dylan, 1962)

DUE IN CLASS: Essay 3

Wednesday, April 10

Lecture on Dylan's and the cantautori*'s retreat to the West and what impact it may have had on revolutionary youths, discussion of* Le città invisibili *through the 44th city*

- *In class, [estratti]* Pat Garrett and Billy the Kid*, Pat Peckinpah, 1974.*
- *Intervista a De André "Sono un piccolo borghese" in L'unita, 20 gennaio 1978. In De André Talk. (3, pagine, in Course Reader)*

Musica:

- "Avventura a Durango" (Fabrizio De André, 1978)
- "Romance in Durango" (Bob Dylan, 1976)

Lettura:

- Italo Calvino, *Le città invisibili:* "Le città e i morti 2 - Adelma" through "Le città continue 2 - Trude"

WEEK 14

Monday, April 15

Lecture on Guccini's and De Gregori's nostalgic take on Cowboy heroism; final discussion of Calvino's novel as a possible retreat

Musica:

- "Bufalo Bill" (Francesco De Gregori, 1976)
- "Amerigo" (Francesco Guccini, 1978)
- "Piccola città" (Francesco Guccini, [1972] 1984)
- "I cowboy" (Francesco De Gregori, 1985)

Lettura:

- Italo Calvino, *Le città invisibili:* "Le città nascoste 1 - Olinda" through "Le città nascoste 5 - Berenice" and final *cornice*
- Alessia Ricciardi, "Lightness" in *After* La Dolce Vita, pp. 81-124

*****UPPER-DIVISION LITERATURE AND CULTURE COURSE*****

Wednesday, April 17 *Introduction to the conflating image of gun-slinger/guitar singer in cowboys like Sergio Leone's Harmonica*

- *In class, [estratti]* C'era una volta il West. *Sergio Leone, 1968.*

CONCLUSIONE

WEEK 15

Monday, April 22 *Retrospective via Giorgio Gaber's 2001* La mia generazione ha perso

- In class, [estratti] Parole e canzoni, *Giorgio Gaber*

Musica:

- "Destra - Sinistra" (Giorgio Gaber, 2001)
- "Il conformista" (Giorgio Gaber, 2001)
- "Qualcuno era comunista" (Giorgio Gaber, 2001)

Wednesday, April 24 I podcast finali:

- 'In onda: Ultra Mixed Tape 2018-19'

FINAL ESSAY DUE VIA EMAIL BY FRIDAY, APRIL 26

FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE

Radio Italia:

A History of Postwar Italy through Music, 1947-1985

Professor:	Julianne VanWagenen
Course Hours:	3:00-4:20 M/W
Meeting Room:	TBD
Email:	vanwagen@umich.edu
Office Hours:	W, TH, F 1:00-2:00 or by appt.
ITAL 320:	Radio Italia: A History of Italy through Music, 1947-1985

COURSE SUMMARY

This is a multimedia course that charts Italian sociopolitical history from the early second postwar period through the mid 1980s. Students will be submerged into the cultural climate through the music, along with selected readings (articles and short stories) and films. Students will be introduced (1) to economic miracle of the 1950s and 60s through the music of festival di Sanremo; (2) to the partisan resistance and resistance to the mainstream music industry through the music of the *Cantacronache* and *la scuola genovese;* (3) to the 1968 student and feminist movements as chronicled by their popular chants, and the various goals of those movements as revealed through the music; (4) to the years of sociopolitical strife in the 1970s, from *gli anni di piombo* to the *radio libere* movement, and the great Italian cantautori, such as Giovanna Marini; and (5) to the retreat from social issues that can be seen across media and genre as early as the 1960s, and, particularly, in the late 1970s and early 1980s.

Each week, students will listen to and analyze three relevant songs, and in addition, across the semester, they will watch four films, read two novels, one graphic novel, and a set of short essays and articles that will help them contextualize the cultural productions. Through class discussions, essays, and radio broadcasts they produce on their own—all in Italian—students will engage with the material both spontaneously together and rigorously on their own, through spoken and written language, and thus, the environment will provide near-full immersion for language-learners, while building a crucial foundation in popular, musical, and literary culture that will serve them well as a basis for both friendly conversations in Italy and academic pursuits.

FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE

LEARNING OBJECTIVES

- Continue to review Italian language structures
- Become familiar with people, topics, and events from the second half of the last century, which are central in the contemporary Italian imagination
- Learn to analyze culture across media
- Consider the impact of popular music on the countercultural generation of the 1960s and 70s in Italy and the U.S. and consider, in turn, the relevance and possible impact of contemporary musical artists
- Contextualize contemporary Italy in the events of its past, from the end of the fascist period to the years leading up to Berlusconi's rise
- Develop arguments in classroom discussions and papers to enhance analytical and critical interpretive skills.
- Enrich, collaborate, and share knowledge about hegemonic culture, counterculture, and other ideas discussed in class.

LANGUAGE:

This class has been designed to be taught in Italian as an Italian 320 course to develop students' knowledge of Italian literature, music, and culture. All course materials—songs, novels, and readings—will be in Italian. Students must complete essays, radio broadcast presentations, in-class notes, as well as all class discussions, in Italian.

REQUIRED COURSE MATERIALS

Music

Songs will be provided for you in your COURSE READER and online, all listening can be done online via Youtube. In class, whenever possible, we will listen to original versions on vinyl with a portable turntable.

Films (Provided)

Io bacio… tu baci (Piero Vivarelli, 1961)
Cantacronache. 1958-1962: politica e protesta in musica (Michele Bentini, 2011)
Vogliamo anche le rose [excerpts] (Alina Marazzi, 2008)
Lavorare con lentezza (Guido Chiesa, 2004)
Leone and Peckinpah [excerpts]

COURSE REQUIREMENTS

20% Active Participation and preparation
20% Essays (Three 750-word essay, draft and revision)
30% Radio Broadcast Presentations (Three presentations)
15% Midterm and Final notes review
15% Final Essay (1,500-words)

FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE

1. Participation (in-class discussions, group work, readings, quizzes)
Regular attendance of class meetings and film screenings, and quality participation are critical to the success of this course. Expected absences should be discussed with the instructor in advance and are limited to 3 total hours per semester.

2. Essays
- Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins
- Include your name and the title of your paper at the top of the first page
- All papers must have titles
- You should number pages
- Spell check and proofread adequately
- Be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style
- You must list all material cited, even if you are only using the required text
- There will be information distributed in class for the papers

3. Radio Broadcast Presentations
Students will be assigned three presentations during the semester. The first two of these presentations (*Introduciamo la personalità radio DJ* and *Introduciamo il programma radiofonico*) will be due as videos via media upload to the course website. They will be individual presentations across which students develop a radio personality and radio show based on class materials: songs, other cultural media, and historical context. Students should keep their radio personality and show in mind as they listen to course songs and think about that fictional character's personal beliefs and tastes and what his or her stance would be on each song.

The final presentation will be a group podcast in which two to three radio personalities come together for one show in which the hosts discuss contemporary topics and introduce, analyze, and play their song list for the day. Each individual presentation should be 6-8 minutes, the final presentation should last 20 minutes (plus the time for the songs). The final presentation will be recorded as a podcast or played on live radio depending on the resources available on campus.

4. Midterm and Final Notes Review
This course acts as a bridge course between language courses and literature/culture courses. Therefore, in this course students will be encouraged to begin to take notes, in Italian, in class. To encourage active and useful note taking, students' notebooks will be collected and reviewed twice during the semester. Students who are unable to take robust notes during class may fall behind and are encouraged to take down keywords and fill in details outside of class by looking up terms/people/events that were not fully understand in class.

5. Final Paper
The final paper will be written in Italian and it will investigate a course theme that is of interest to the student. Students must begin to think about and develop their theme during the first week after midterms and they should meet with the professor twice between week 9 and week 11, to discuss and elaborate their interest.

*****FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE*****

Course Calendar

Assignments are listed under the day for which they are to be completed.

FILM SCREENINGS will be available to watch on your own via the course website. ALL LYRICS will be available in the course reader and all songs are available online. Whenever possible, we will listen to original songs in class on vinyl with a portable turntable.

Introduzione (Week 1) *La storia attraverso la musica*

- August 30
  Wednesday
  - Canzoni
    1. "Nel blu dipinto di blu" (Domenico Modugno, 1958)
    2. "Festival" (Francesco De Gregori, 1976)
    3. "La locomotiva" (Francesco Guccini, 1972)

  - Canzone e storia d'Italia: dal Dopoguerra agli anni di piombo

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Module 1 (Weeks 2 - 3) *Il Festival di Sanremo negli anni '50 e '60*

- September 4 - 8
  Monday: NO CLASS

  Wednesday
  - Canzoni
    4. "Grazie dei fior" (Nilla Pizzi, 1951)
    5. "Tutte le mamme" (Giorgio Consolini, 1954)
    6. "Aprite le finestre" (Franca Raimondi, 1956)

  - Grammatica: *Buono, Bello, Quello*

- September 11 - 15
  Wednesday
  - Canzoni
    7. "Addio, Addio" (Claudio Villa, 1962)
    8. "Non pensare a me" (Claudio Villa, (1967)
    9. "Chi non lavora non fa l'amore" (Adriano Celentano, 1970)

  - Grammatica: *L'imperativo*

  To watch after Wednesday:
  - Film: *Io bacio… tu baci* (Piero Vivarelli, 1961)

Module 2 (Weeks 4 - 5) *Cantacronache & La scuola genovese*

- September 18 - 22

  Wednesday

  - Canzoni
    10. "Canzone triste" (Cantacronache and Italo Calvino, 1958)
    11. "Il ratto della chitarra" (Cantacronache, 1960)
    12. "Partigiano sconosciuto" (Cantacronache, 1959)

  - Lettura: "L'avventura di due sposi," Italo Calvino

  - Grammatica: *'Si': i verbi riflessivi e reciproci* e *l'impersonale e passivante*

  To watch after Wednesday

  - Film: *Cantacronache. 1958-1962: politica e protesta in musica*

  - Spunto per il saggio (750 parole): *Adesso racconta tu una storia di una coppia la cui canzone si potrebbe intitolare "Canzone triste." Usa il linguaggio di Calvino: secco, privo d'emozione, documentarista, neorealista. Scrivi il racconto nel passato, scegliendo tra l'imperfetto e passato prossimo, e, come Calvino, includi anche vari verbi riflessivi e reciproci per descrivere le azioni in coppia.*

- September 25 - 29

  Wednesday

  - Canzoni
    13. "S'i' fosse foco" (Fabrizio De André, 1968)
    14. "Li vidi tornare" / "Ciao amore ciao" (Luigi Tenco, 1967)
    15. "Il soldato di Napoleone" (Sergio Endrigo, 1962)

  - Grammatica: *Il periodo ipotetico* e *i pronomi relativi*

DUE WEDNESDAY, September 27: Saggio 1, Bozza (750 parole)

Module 3 (Weeks 6 - 8) *1968 -> Utopia, punizione & il movimento femminista*

- October 2 - 6
  Wednesday
  - Canzoni
    16. "Contessa" (Paolo Pietrangeli, 1966)
    17. "Dio è morto" (Francesco Guccini, 1967)
    18. "L'isola non trovata" (Francesco Guccini, 1970)

  - Grammatica: *Ci e Ne*

  - Spunto per il saggio (750 parole): *Cos'è la libertà? Se tu potessi cambiare il mondo per renderlo più libero, come lo faresti? Se tu fossi vissuto/a negli anni '60 che tipo di persona saresti stata?*

DUE WEDNESDAY, October 4: 1. Saggio 1, Riveduto e corretto
2. Presentazioni: *'Introduciamo le personalità DJ'*

- October 9 - 13
  Wednesday
  - Canzoni
    19. "Ballata degli impiccati" (Fabrizio De André, 1968)
    20. "Il testamento di Tito" (Fabrizio De André, 1970)
    21. "La libertà" (Giorgio Gaber, 1972)

  - Grammatica: *Il congiuntivo presente e i suoi usi*

DUE WEDNESDAY, October 11: Midterm notes for review

- October 16 - 20
  Wednesday
  - Canzoni
    22. "La canzone di Marinella" (Fabrizio De André, Mina, Collettiva femminista)
    23. "Tango della femminista" (Movimento femminista romano, 1973)
    24. "Storia di una cosa" (Movimento femminista romano, 1970)
    25. "Abortire" (Movimento femminista romano, 1973)

  - Grammatica: *Il comparativo* e *il superlativo relativo*

  Film to watch after Wednesday
  - Film [estratti]: *Vogliamo anche le rose* (Alina Marazzi, 2008)

DUE WEDNESDAY, October 18: Saggio 2, Bozza (750 parole)

Module 4 (Weeks 9 - 10) *Le radio libere e gli anni di piombo*

- October 23 - 27
  Wednesday
  - Canzoni
    26. "Canzone di maggio," (De André, 1973)
    27. "I treni per Reggio Calabria", (Marini, 1975)
    28. "L'avvelenata" (Guccini, 1976)

  - Lettura: "1976: Nascono le radio libere," Marcello Lorrai

  - Grammatica: *La concordanza dei tempi I*

  - Spunto per il saggio (750 parole): *In "Canzone di maggio," De André dice* "se avete preso per buone / le "verità" della televisione." *Lui sta parlando nel 1973 di un argomento molto di moda oggi: le false verità dei mass media. Come sono similari e diversi i discorsi allora e oggi, in Italia e negli Stati Uniti?*

DUE WEDNESDAY, October 25: Saggio 2, Riveduto e corretto

- October 30 - November 3
  Wednesday
  - Canzoni
    29. "Mio fratello è figlio unico" (Rino Gaetano, 1977)
    30. "Bomba o non bomba" (Antonello Venditti, 1978)
    31. "Viva l'Italia" (Francesco De Gregori 1979)

  - Grammatica: *La concordanza dei tempi II*

  Film to watch after Wednesday
  - Film: *Lavorare con lentezza* (Guido Chiesa, 2004)

DUE Wednesday, November 1: Saggio 3, Bozza (750 parole)

Module 5 (Weeks 11 - 12) *I cantautori italiani e gli Stati Uniti*

- November 6 - 10
  Wednesday
  - Canzoni
    32. "La risposta (è caduta nel vento)" (Luigi Tenco, 1964)
    33. Talkin' Milano (Francesco Guccini, 1966)
    34. "Avventura a Durango" (Fabrizio De André, 1978)

  - Grammatica: *L'arte del tradurre*

  - Spunto per il saggio finale annunciato in classe (1500 parole)

DUE WEDNESDAY, November 8: Saggio 3, Riveduto e corretto

- November 13 - 17
  Wednesday
  - Canzoni
    35. "Bufalo Bill" (Francesco De Gregori, 1976)
    36. "Piccola città" (Francesco Guccini, [1972] 1984)
    37. "Amerigo" (Francesco Guccini, 1978)

  - Film in classe: Excerpts from *C'era una volta il West* (Sergio Leone, 1968) and *Pat Garrett and Billy the Kid* (Sam Peckinpah, 1973)

DUE WEDNESDAY, November 15: Presentazioni: *'Introduciamo il programma radiofonico'*

Conclusione (Week 13 - 14) *Una retrospettiva con Giorgio Gaber*

- November 20 - 22
  Wednesday: NO CLASS

  - **20 minute individual meetings in Italian to discuss the final paper.**

DUE AT INDIVIDUAL MEETING: Final notes for review

- November 27 - December 1
  Wednesday
  - Canzoni
    38. "Destra - Sinistra" (Giorgio Gaber, 2001)
    39. "Il conformista" (Giorgio Gaber, 2001)
    40. "Qualcuno era comunista" (Giorgio Gaber, 2001)

  TBD
  - PRESENTAZIONI FINALI: 'In onda: Ultra Mixed Tape 2017'

DUE WEDNESDAY, November 29: Saggio Finale (1500 parole)

WEEK 2 (Songs: "Grazie dei fior", "Tutte le mamme", "Aprite le finestre")
This is an example of an in-class activity handout. A handout like this is not given out and filled in all at once, rather, it acts as supporting material across the lesson and is used in a variety of ways. Students listen to all songs before class (and before receiving this handout), then we listen to at least 1 or 2 of them again in class together, we watch videos from Sanremo, and I give a short lecture in Italian on Italy and festival at this point in time. This week, since it is the beginning of the course, I want the students to start to get to know important vocabulary for discussing music in Italian (ex: motivo, metafora) and to begin to express their opinion about the songs (Part VI). The grammar review point for the week is *buono, bello, quello,* so part V of the handout requires students to use the lyrics in their Course Readers to rephrase the prompts, transforming the pronoun into an adjective, and adding additional information from the song.

Le canzoni dei primi anni di Sanremo

I. In altre parole…

1. Li ho graditi ->
2. Se l'amore nostro s'è perduto ->
3. È tanto bello quel volto di donna ->
4. Non sfiorirà la loro beltà ->
5. Lasciate entrare un poco d'aria pura ->
6. E contro i vetri ha cominciato a picchiettar ->

II. Quali sono le parole ed i motivi più comuni nelle canzoni?

III. Quali metafore, esplicite o implicite, vedete nelle canzoni?

IV. Discussione:

In queste tre canzoni, quali ruoli ha (1) la donna, (2) l'uomo, (3) la natura, (4) il lavoro?

Che senso ci dà della donna ideale, l'uomo ideale, la vita ideale?

V. La grammatica

Trasformate le frasi per aggiungere altre informazioni secondo i versi che abbiamo letto e ascoltato.

1. La primavera è bella -> *La bella primavera porta le prime rondini.*
2. L'usignolo è quello ->
3. Il tempo è bello ->
4. L'amore è questo ->
5. Le mamme sono buone ->
6. Gli uomini sono quelli ->
7. I fiori sono belli ->
8. Le donne sono queste ->

VI. Di più e di meno…

Nelle due colonne scrivete gli aspetti delle canzoni che vi piacciono di più e di meno. Poi, sceglietene uno di ogni colonna per scriverne e parlarne.

Di più…	Di meno…
Perché…	

WEEK 5 (Film activity)
This is an example of a handout that might accompany one of the films students watch outside of class. This handout has sections to complete before and during the film, some handouts include an 'after viewing' section as well. The 'before' section requires some research and should help them contextualize the film. In the case of this film, in particular, it was assigned to watch after the week devoted to the Cantacronache, so the students had also gotten information in class. These handouts act as tools for students to guide their viewing, increase their vocabulary and historical knowledge, and to prepare for the in-class discussions that follow the films.

Cantacronache. 1958-1962: politica e protesta in musica

I. Prima della visione

1. Chi sono le persone che formano e fanno parte del gruppo musicale le Cantacronache?

2. In quale città e in che anno hanno fondato il gruppo?

3. Secondo wikipedia.it, chi sono i primi eredi delle Cantacronache?

4. A wikipedia.it, guarda anche un po' i titoli dei loro dischi, e delle loro canzoni? Cosa noti di interessante o diverso?

II. Durante la visione

1. Citazione iniziale: "Ciò che ci proponiamo, al di là della polemica e della rottura, è di evadere dall'evasione ritornando a cantare storie, accadimenti, favole che riguardino la gente nella sua realtà terrena e quotidiana."
   1. Tradurre nell'inglese tutta la frase:

   2. Cosa significa questa frase?

2. Nel primo episodio del primo video, Emilio Jona parla di un racconto dello scrittore e filosofo, Umberto Eco. Cosa immagina Eco? Perché, secondo te, i registri di questo film hanno scelto proprio questo per introdurre il documentario?

3. Fausto Amodei parla della 'musica gastronomica.' Cosa potrebbe significare questo termine?

4. Nel primo video (min 6:30), Andrea Liberovici dice che suo padre era "profondamente convinto che l'arte, la musica, tutta l'arte in generale, abbia una funzione importante all'interno della società. Esattamente la funzione opposta che ha l'intrattenimento."
   1. Tradurre nell'inglese tutta la frase:

   2. Cosa significa questa frase?

5. Cosa facevano le Cantacronache in Algeria e in Spagna?

6. Durante la seconda metà del secondo video, parlano della 'Resistenza' e i 'partigiani.'
   1. A che cosa riferiscono? Informati un po' prima di rispondere: wikipedia.it, la pagina 'Resistenza italiana'.

   2. Giovanni Straniero (min 35) dice che il tema della Resistenza è, infatti, il filo conduttore di tutte le loro canzoni. Perché questi temi della resistenza e i partigiani erano importanti per le Cantacronache?

WEEK 10 (Songs: "Mio fratello è figlio unico", "Bomba o non bomba", "Viva l'Italia")
This is an example of how songs interact with grammar in the course. At least one song each week has been chosen because it demonstrates the grammar rule for the week. Sometimes there are no specific activities around the grammar in the lyrics, we may simply talk about how it is being used. This week, however, the grammar review point was 'Concordanza dei tempi' and we used Venditti's song to practice it. In the song lyrics, which the students have in their Course Readers (see following page), Venditti uses direct discourse with statements in quotation marks. Students were asked to transform those phrases from direct to indirect, paying special attention to the correspondence of tenses.

"Bomba o non bomba" (Antonello Venditti, *Bomba o non bomba/Giulia*,1978)

Partirono in due ed erano abbastanza
un pianoforte e una chitarra e molta fantasia.
E fu a Bologna che scoppiò la prima bomba
fra una festa e una piadina di periferia.
E bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Sassomarconi incontrammo una ragazza
che viveva sdraiata sull'orlo di una piazza
noi le dicemmo _____.
lei sfogliò il fiore e poi ci disse _____.
Ma bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Roncobilaccio ci venne incontro un vecchio
lo sguardo profondo e un fazzoletto al collo
ci disse _____
_____.
Ma bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Firenze dormimmo e un intellettuale
la faccia giusta e tutto quanto il resto
ci disse _____
_____.
Ma bomba o non bomba noi arriveremo a Roma, malgrado te.

A Orvieto poi ci fu l'apoteosi
il sindaco, la banda e le bandiere in mano
ci dissero _____
_____.
E bomba o non bomba voi arriverete a Roma, malgrado noi.

Ma rallentammo a lungo e poi ci fu un discorso
il capitano disse _____.
e la fanfara poi intonò le prime note
e ci trovammo propio in faccia a Porta Pia.
E bomba o non bomba noi arriveremo a Roma (a Roma), malgrado voi.

La gente ci amava e questo è l'importante
regalammo cioccolata e sigarette vere
bevemmo poi del vino rosso nelle mani unite
e finalmente ci fecero suonare.
E bomba su bomba siamo arrivati a Roma (a Roma).

Insieme a voi…

“Bomba o non bomba” (Antonello Venditti, *Bomba o non bomba/Giulia*,1978)

Partirono in due ed erano abbastanza
un pianoforte e una chitarra e molta fantasia.
E fu a Bologna che scoppiò la prima bomba
fra una festa e una piadina di periferia.
E bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Sassomarconi incontrammo una ragazza
che viveva sdraiata sull'orlo di una piazza
noi le dicemmo "Vieni, dolce sarà la strada"
lei sfogliò il fiore e poi ci disse "No".
Ma bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Roncobilaccio ci venne incontro un vecchio
lo sguardo profondo e un fazzoletto al collo
ci disse "Ragazzi in campana, qui non vi lasceranno andare
hanno chiamato la polizia a cavallo".
Ma bomba o non bomba noi arriveremo a Roma, malgrado voi.

A Firenze dormimmo e un intellettuale
la faccia giusta e tutto quanto il resto
ci disse "No, compagni, amici, io disapprovo il passo
manca l'analisi e poi non c'ho l'elmetto".
Ma bomba o non bomba noi arriveremo a Roma, malgrado te.

A Orvieto poi ci fu l'apoteosi
il sindaco, la banda e le bandiere in mano
ci dissero "L'autostrada è bloccata, e non vi lasceranno passare
ma sia ben chiaro che noi, noi siamo tutti con voi".
E bomba o non bomba voi arriverete a Roma, malgrado noi.

Ma rallentammo a lungo e poi ci fu un discorso
il capitano disse "Va bene, così sia"
e la fanfara poi intonò le prime note
e ci trovammo propio in faccia a Porta Pia.
E bomba o non bomba noi arriveremo a Roma (a Roma), malgrado voi.

La gente ci amava e questo è l'importante
regalammo cioccolata e sigarette vere
bevemmo poi del vino rosso nelle mani unite
e finalmente ci fecero suonare.
E bomba su bomba siamo arrivati a Roma (a Roma).

Insieme a voi…

RADIO BROADCAST PRESENTATIONS
I have included two of the three prompts for the course presentations. You can also find a brief summary of the project on the third page of the syllabus. The original idea was to collaborate with Holy Cross, which hosted an Italian radio hour on Thursday nights, however, they ended transmission the summer before I introduced the course. Instead, we got funding to professionally record the students radio broadcasts (available to you if you are interested), and in the future, without funding for recording, I have considered making the broadcasts into a performance that would become one of the semester's cultural events in the department. My students expressed to me that they were better able to engage with the social and political dimensions of the songs through their DJ personalities. It forced them to think about the songs and the historical setting less abstractly and to put themselves in the shoes of Italians living in Italy during the time period. The students were extremely creative and their final podcasts were a lot of fun. The students are given the prompts partially in English and partially in Italian per a section rule, as in the past students had claimed they did not fulfill the requirements of the assignment because they didn't fully understand the prompt.

Presentazione I: Una Personalità radio DJ

The goal of this presentation is to introduce and begin to develop your radio personality. Your radio DJ personality should have his or her own unique personality (shtick perhaps), name, and interest in music. Your presentation should be formatted as if it were sort of a radio diary in which you present yourself and your opinions of the music (from class) you listen to, and, perhaps, don't listen to. Half of your presentation should be dedicated to the presentation and analysis of the song you choose to play for your listeners. The song should be an Italian song that is relevant to the historical moment of this course (1951-1981), but it should not be one of the songs from the course reader.

The presentation is due by class time, Wednesday, October 4th via media upload. If you go to your calendar in the course website, or to the bottom of the syllabus page for Italian 30 under assignments, you will see the presentation on October 4th. Click on the presentation and click 'Submit assignment'. You will then be given the option to 'Record/Upload Media'. You can either record it directly on the course website or upload a file you have recorded on another program on your computer. This presentation can be audio/video or solely audio. If you record it on the course website, it only gives you a video recording option.

You should take into consideration these criteria when organizing your presentation:

Durata:
La presentazione deve durare 4 minuti, più la canzone che fai ascoltare. Significa che tu devi parlare per 4 minuti oltre la durata della canzone.

Contenuto:
Come si chiama il tuo personaggio? Che stile di musica preferisce e fa ascoltare al pubblico? Gli piace, per esempio, la musica leggera, la musica rock n' roll, la musica dei cantautori, o uno stile di musica che non abbiamo studiato nel corso? Com'è la sua personalità DJ? È una persona molto seria, impegnata nella politica, comica, o uno shock jock?

Introduzione e analisi della canzone:
La canzone la devi introdurre, e devi introdurre anche l'artista, il momento storico, ecc.. Poi, la devi analizzare: Cosa significa la canzone? Perché ti piace (o meglio, perché piace al personaggio che hai creato)? C'è una strofa in particolare che è importante, bella o significativa?

Dopo di aver presentato la canzone, faccela ascoltare tutta, come se fosse veramente un programma radiofonico. Dopo la canzone, concludi la presentazione.

Presentazione Finale: 'In onda' Ultra Mixed Tape

The goal of this presentation is to utilize the radio personalities that you developed in your 'Radio DJ' and 'Programma radiofonico' presentations to create, in groups of three, an entire radio show. As a group, you should decide what kind of radio show you want to create and how each personality plays a part in that show. Each of you should choose a song to present during the show, but your presentations shouldn't simply be three monologues. You can choose to do a monologue-like presentation, but you should also include discussions, interactions, debates, jokes, etc. The songs should be Italian songs that are relevant to the historical moment of this course (1951-1981), but they should not be any of the songs from the course reader. If you choose to use the same song you used for your 'Radio DJ' or 'Programma radiofonico' presentation, you may not recycle your presentation material from that presentation. You must present the song in new words and include new ideas about it.

The presentation should be ready and memorized by class time, Wednesday, November 29th, we will meet at 3:00 at the Media Production Center. We will have about 10 minutes to get set up with the production-center staff, and then we will record. They will be able to play the songs from a smartphone or one of our computers.

You should take into consideration these criteria when organizing your presentation:

Durata:

Il programma radiofonico, tra monologhi e conversazioni, deve durare 15 minuti, **più** le canzoni che fate ascoltare.

Contenuto:

Il programma radiofonico dovrebbe essere come un programma reale. Dovreste introdurre il programma all'inizio—*Come si chiama? Che tipo di programma è?*—e introdurre le vostre personalità radio DJ. Il tono del programma scegliete voi—*È scherzoso? È impegnato?*—e scegliete anche dove state nel mondo e quando state nel tempo—*È un programma di oggi o uno degli anni 50-70? State a Milano, Roma, Napoli, ecc.?* L'importante è che parlate della musica e del suo contesto storico, per tutto il resto usate l'immaginazione e decidete voi.

Introduzione e analisi delle tre canzoni:

Potete trattare le canzoni più o meno come avete fatto per la presentazione 'Radio DJ', però dovreste anche parlare fra di voi e discutere la musica. Significa che le canzoni le dovete introdurre, e dovete introdurre anche l'artista, il momento storico, ecc. Poi, le dovete analizzare in conversazione: Cosa significa la canzone? Perché ti/vi piace o non ti/vi piace? C'è una strofa in particolare che è importante, bella o significativa?

Beginning Italian 1:
Viaggi italiani!

Meeting time: Monday - Thursday, 1pm - 2pm

Instructor: Julianne VanWagenen (vanwagen@umich.edu)

Textbook: *Parliamo Italiano! 5th edition*

Course description: This is a first-semester introductory course designed for students with no knowledge of Italian. It includes an emphasis on the core skills: listening, speaking, writing, and reading. Students will learn to express in the indicative what is, what has been, what will be. The cultural component is an introduction to Italy, its geography, its regions and cities, and its cultural traditions, which will teach students to talk about *family, school, extracurricular activities, daily activities, and food*. This course will give you the language you need to communicate effectively in Italy, it will prepare you for second-semester Italian, and for a semester or summer abroad in Italy.

Communicative skills covered in Beginning Italian:

Introduce yourself, greet different people	*Talk about doing errands*
Ask people their name and where they are from	*Talk about what you have to, want to, and can do*
Ask people how they are	*Talk about past actions and events*
Give and ask for phone numbers	*Specify quantities* and *Talk about food*
Ask what and where things are	*Talk about handling and changing money*
Tell someone your age	*Order food and drink*
Negate	*Talk about cooking and sharing recipes*
Tell Time	*Avoid redundancy*
Talk about school	*Describe actions*
Use the plural	*Talk about things you used to do*
Express possession likes and dislikes	*Describe actions, situations, people, etc., in the past*
Talk about the family	*Talk about hobbies and sports*
Describe people, things, a home	*Talk about the future*
Talk about the weather	*Discuss vacations*
Work with semantic maps	*Build concept maps*

Grade Calculation:

10%: Timeliness, Attentiveness, Preparation and Progress:
Timeliness in reporting to class and handing in assignments. Attentiveness in class. Preparing grammar and vocabulary prior to class meetings. Progress in communicative skills.

18%: Wiley online Workbook (WB), Lab Manual (LM), and Video Manual (VM)
N.B. Other homework may be assigned by your instructor, including the preparation of oral presentations based on cultural sections of the textbook and other sources.

12%: Reading, Writing, Literature, Music, Video: Activities from *Parliamo italiano!* "Immagini e parole" (I&P)
Thursdays preparation of discussion/oral presentations based on I&P section of the textbook.

60%: Tests

- 20% In-Class quizzes (ICQ) (4). On Mondays. Based on *Parliamo* with some integration of audio/video comprehension. Quizzes will cover the vocabulary and grammar we are covering in the current unit.
- 10% Take-Home Assessments (THA) (6). Distributed in section or electronically by Friday; due on Mondays. The assessments will be in various formats, including written, oral recordings and mini-composition. These will not be accepted late, no exceptions.
- 20% Written Hourly Exams (2), in class
- 10% End of Term Assessment: Visit to the museum.

Course Calendar*

(Weeks 1 – 2: Lazio) *Shopping: Per cominciare / Visitare: Siamo a Roma!*

Parliamo, Unità preliminare / Begin *Unità 1*: greetings, alphabet, numbers, *essere*

At the end of the *Unità preliminare* you will know how to:

Introduce yourself, greet different people
Ask people their name, where they are from, and how they are
Give and ask for phone numbers

Parliamo, Unità 1: *essere, avere;* nouns; articles; prepositions, verbs in -are

Italian phrases for beginners: http://www.youtube.com/watch?v=0jP3DHGWt50
"Italian for Beginners" (2000): http://www.youtube.com/watch?v=_IM7T3-Upuk

At the end of *Unità 1* you will know how to:

Ask what and where things are
Tell someone your age
Describe state of being
Negate in Italian
Tell time in Italian

And you will know more about Rome, the geography of Italy, Francesco Petrarca, and "Un sabato italiano"

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 1	Study Prelim - Unità 1A	Study Unità 1AB Online WB Due	Study Unità 1B	I&P.1 Online LM Due
Week 2	Study Unità 1C **THA.1 (1AB)**	Study Unità 1CD Online WB Due	Study Unità 1D	I&P.1 Online VM Due

(Weeks 3 – 4: Emilia-Romagna) *Studiare: Impariamo l'italiano!*

Parliamo, Unità 2: adjectives; verbs in –ere/-ire; plural nouns; definite article; possessives; verbs

At the end of *Unità 2* you will know how to:

Talk about school
Express possession
Express likes and dislikes

And you will know more about Bologna, the Italian school system, Edmondo De Amicis

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 3	Study Unità 2A **ICQ.1 (Unità 1)**	Study Unità 2AB Online WB Due	Study Unità 2B	I&P.2 Online LM Due
Week 4	Study Unità 2C **THA.2 (2AB)**	Study Unità 2CD Online WB Due	Study Unità 2D	I&P.2 Online VM Due

* See online course calendar and syllabus for more details.

(Weeks 5 – 6: Sicilia) *Abitare: Andiamo a casa mia!*

Parliamo, Unità 3: interrogatives; articulated prepositions; *bello/buono,* etc.; more verbs
In-class, *Esamone* 1 (unità 1-3)

At the end of *Unità 3* you will know how to:
Talk about the family
Ask different types of questions
Describe people, things, a home
Talk about the weather
Talk about what you have to do, can do, want to do
Talk about running errands

And you will also know more about Sicily, Carlo Collodi, and "Casa dei matti"

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 5	Study Unità 3A **ICQ.2 (Unità 2)**	Study Unità 3AB Online WB Due	Study Unità 3B	I&P.3 Online LM Due
Week 6	Study Unità 3C **THA.3 (3AB)**	Study Unità 3CD Online WB Due	Review Units 1-3	In class: **Hourly *esamone* 1**

(Weeks 7 – 8: Umbria) *Comprare: Facciamo delle commissioni!*

Parliamo, *Unità 4:* present perfect; partitives, *ne / ci*; direct object pronouns

At the end of *Unità 4* you will know how to:
Talk about past actions and events
Specify quantities
Talk about food
Shop for food in Italy
Shop in specialty stores in Italy
Handle and change euros

And you will also know more about Umbria, Italo Calvino, and "Dolce sentire (Fratello sole sorella luna)"

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 7	Study Unità 4A	Study Unità 4AB Online WB Due	Study Unità 4B	I&P.4 Online LM Due
Week 8	Study Unità 4C **ICQ.3 (4AB)**	Study Unità 4CD Online WB Due	Study Unità 4D	I&P.4 Online VM Due

(Weeks 9 – 10: Genova) *Mangiare: Tutti a tavola!*

Parliamo, *Unità 5*: indirect object pronouns; indirect+direct pronouns; adverbs; impersonal SI

At the end of *Unità 5* you will know how to:

Order food and drink in Italian
Avoid redundancy
Describe actions
Talk about cooking and sharing recipes

And you will know more about Liguria, food in Italy, Giuseppe Ungaretti, and *la scuola genovese*

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 9	Study Unità 5A **THA.4 (Unità 4)**	Study Unità 5AB Online WB Due	Study Unità 5B	I&P.5 Online LM Due
Week 10	Study Unità 5C **ICQ.5 (5AB)**	Study Unità 5CD Online WB Due	Study Unità 5D	I&P.5 Online VM Due

(Weeks 11 – 12: Veneto) *Rilassarsi: Cosa facciamo di bello?*

Parliamo, Unità 6: imperfect; progressive tense; future; stressed pronouns

At the end of *Unità 6* you will know how to:

Talk about things you used to do
Describe actions, situations, people and things in the past
Talk about hobbies
Talk about sports
Talk about the future
Discuss vacations
And you will also know more about Venice, Carlo Goldoni, and "L'anno che verrà"

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 11	Study Unità 6A **ICQ.4 (Unità 5)**	Study Unità 6AB Online WB Due	Study Unità 6B	I&P.6 Online LM Due
Week 12	Study Unità 6C **THA.6 (6A-C)**	Study Unità 6CD Online WB Due	Study Unità 6D	I&P.6 Online LM Due

(Weeks 13 – 14) *Wrapping it up*

Ripasso comprensivo

In class, *Esamone* 2 (*Unità* 4-6)
Last day of class. Preparations for end-of-term assessment at the Museum.
Written Museum assignment due.
Meet at the Harvard Art Museums for in-museum assessment. Last class mtg.

	Monday	**Tuesday**	**Wednesday**	**Thursday**
Week 13	Review Units 1-3	Review Units 4-6	In class: **Hourly *esamone* 2**	**NO CLASS** Museum Assignment due via email by 5pm
Week 14	Museum Assignment Revision due via email by 5pm	Meet in the lobby of the art museum	END OF TERM	

Lesson Plan: 'Una cena straordinaria'

Week 7: Unità 4 *Compare, Facciamo delle commissioni!*

Communicative Goals:

Talking about past actions and events
Specifying quantities
Talking about food
Shopping for food
Shopping in specialty stores
Handling and changing money
Avoiding redundancy

4A: Al mercato all'aperto

Incontro: Una mattinata al mercato
Punti grammaticali:
Il passato prossimo
I numeri da 100 a 1.000.000.000

4B: I soldi

Incontro: I ragazzi preparano una cena
Punti grammaticali:
Il partitivo
'Ne'

This is a set of activities that builds across the week:

Monday: Students have to plan, in groups of two, a dinner party for friends or family. They recount in the past (we are learning the *passato prossimo*) what they cooked for dinner, what they had to buy for the menu and what ingredients they already had at home. Each person writes complete sentences recording their dinner and menu, and then they share individually to students from other groups. This activity has them working in the *passato prossimo* and using the vocabulary for the week, which includes food items.

Tuesday: As we learn the partitive and 'ne', the students will return to the dinner-party menu and begin to speak about it in more detail. The students in their groups write a detailed grocery list, then decide how much they can spend total. Then the class splits into two parts. One person from each group acts as the owner of a booth or shop at the local market. Vocabulary for this chapter includes food shop names (*fruttivendolo, panificio, salumeria, ecc.*). I have already prepared signs with the names of the booths for each area, students call out which booth they want to 'own' and I produce it for them.

We re-arrange the tables in the room and the market takes place. The remaining member of each group goes around the market to buy her/his items. At each booth and with each transaction the students practice the

grammar and vocabulary points for the week: *Quanto costa? ; Costa 2 euro e cinquanta centesimi ; Mi dà il resto? ; Posso avere delle fragole? ; Quante ne vuole? ; Ne voglio un chilo, grazie.* The students are encouraged to haggle as we saw done at the 'Mercato italiano,' in the introductory video-excerpt for the week. www.youtube.com/watch?v=LyhfzTBKw4g They are also encouraged to use the vocabulary from the *'In altre parole!'* section of the chapter, which I have up on the chalkboard (*dai!, sbrighiamoci, capirai!, non facciamo i tirchi, mi raccomando!, ecc.*).

When the market is finished, the groups return to their seats, the shopkeeper asks and the shopper recounts how much she/he spent (in the *passato prossimo*) on each item (including *i centesimi*) and they see if they are within their budgets.

Wednesday: The class today focuses on grammar exercises (going over the *passato prossimo* and *gli usi di 'ne'*). However, during the last ten minutes of class, I remind the students of their dinner parties and tell them that they are all throwing them on the same night and at the same time. They are to come up with an invitation to the dinner parties that is so scintillating that their friends will attend their parties instead of the others. They are to include in their invitations: *Where it is; When it is; What important guests will be there; What the theme/style is; What the menu is; Why they are having a dinner-party*. They are encouraged to be very imaginative to the point of impossibility. They are encouraged to make me and other class members laugh. The goal is to create a bit of competition in the group, and foster a desire to make the funniest or most absurd dinner invitation, which will at once convince others to attend and, at the same time, make use of the menu items they bought the day before.

They present their dinner invitations with pomp and circumstance to the class just before we leave for the day.

Thursday: Today they create a short story using the *passato prossimo.* This is an exercise I do in beginning classes about once every two weeks, which I call '*Il piccolo teatro italiano*.' In this version of *il piccolo teatro,* the students have to create a sad and dramatic tale of their dinner party. They remind us of the dinner they planned and they tell us what they wanted from the dinner. Then they tell us that something went wrong and regale us with a story about what really happened that night. I give them some prompt images that suggest the ways a dinner can go wrong, then they have 10-15 minutes to create the short stories (in their groups of two). They are to write entirely in the *passato prossimo.* We talk about how to avoid sentence structures they cannot create yet, such as "Pensavamo che sarebbe stata una sera bellissima…" Instead they can write "Abbiamo progettato una sera bellissima, invece è stata un disastro."*

* At this point, the students have not yet learned the *imperfetto*. Therefore, they haven't been introduced to the idea that they will have to choose between two past tenses. The exercise is designed to naturally use the *passato prossimo* rather than the *imperfetto,* but it does happen that a student will want to say something that would need to be in the *imperfetto.* When that happens, I mention when I am giving corrections (both as they prepare and after they present) that their construction of the *passato prossimo* was correct, but that, as they will learn, that phrase would take the *imperfetto.* We learn the *imperfetto* two weeks later, but if they have immediate questions, I encourage them to come to my office hours.

NOME: _____

Midterm

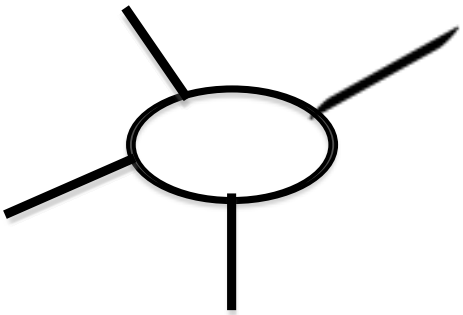
Il video: "Vieni a vivere" di Dente.

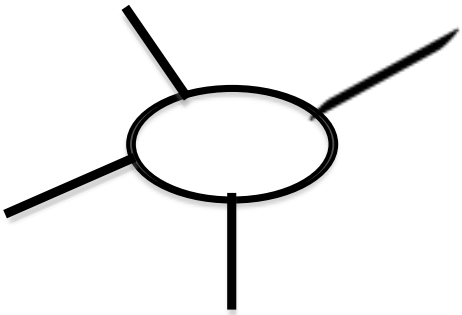
1. **Cosa vedi? Cosa senti?** (17 punti, 5 minuti)

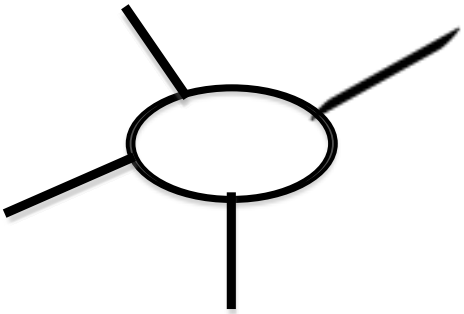
Mentre la tua insegnante ti fa vedere un video musicale, tu devi guardare le immagini e ascoltare attentamente le parole e le espressioni della canzone. E nel frattempo, su questo foglio di carta scrivi espressioni, parole, verbi, aggettivi che senti o vedi nel video. Punteggio basato sulla **quantità** e la **qualità** delle parole e espressioni.

Scrivi *un minimo di 17* espressioni, parole, verbi, aggettivi che senti o vedi nel video.

2. **Associazioni.** (12 punti, 5 minuti)
Ora, hai 5 minuti per mettere in ordine le tue parole. Nei tre cerchi (mappe semantiche) qui sotto metti tre parole chiavi (importanti). Intorno a queste parole centrali, inserisci almeno altre 4 parole/espressioni che sono associate alla parola chiave in qualche modo. Punteggio basato su **quantità** e **qualità** delle espressioni e parole.







3. **Da parole a frasi.** (8 punti, 8 minuti)
Riguardiamo una seconda volta il video. Scrivi due frasi che descrivono quello che vedi in questo video.

a.

b.

4. **Strutture**. (18 punti, 10 minuti)
Pensando sempre a quello che hai visto e/o hai sentito nel video, rispondi a questi spunti.

a. Cinque oggetti/stanze nella casa (con l'articolo determinativo. *e.g. il forno*)

b. Cinque verbi della casa, i.e., cosa facciamo dentro casa?

c. Cinque aggettivi che descrivono le persone nel video.

d. Cinque aggettivi che descrivono la casa nel video.

e. Una frase con uno di questi verbi: *volere, potere, dovere*.

f. Due frasi con il verbo piacere.

g. Due domande che vuoi fare ai protagonisti.

5. **Sei pronto/a per scrivere?** (45 punti, 20 minuti)

Adesso, prendi le parole delle mappe semantiche (usa quelle che vuoi) e le frasi che hai scritto per immaginare la storia dei personaggi del video. Puoi anche raccontare in forma di dialogo. (min. 200 parole)

End-of-Term Assessment: 'Attività al museo'

This end-of-term assessment is in 4 parts:

1. The students visit the museum on their own and complete the first of two handouts. They must choose a work of art that has something to do with the course, either theme or place, and they must describe it, in Italian, in 100-150 words. They must also imagine what is happening before and after the scene in the work of art in 150-200 words. These two descriptions will practice their writing skills: the present tense and impersonal in the first description, and past tenses and future tense in the second imagining.

2. They then email the word document to me, I correct it using a correction key, which underlines the mistakes for them rather than providing them with corrections. They will then turn in a corrected copy to me.

3. I will make a handout that comprises all of the students' descriptions and we will meet at the museum where, one by one, the students will go search for the works of art described by their fellow classmates.

4. When they are finished, they will come find me in the lobby where they will turn in their handout and where we will have a 5-minute end-of-term oral assessment. We will talk in the present, past and future, and they will have the opportunity, as well, to talk about any of the extra credit events they attended in order to earn the extra credit.

NOME: _____

Beginning Italian
End of Term Assessment

IMPORTANT: TYPE YOUR ANSWERS DIRECTLY INTO THIS WORD DOCUMENT. SUBMIT IT ELECTRONICALLY TO YOUR INSTRUCTOR BY

Friday, 1 May at 5pm

1. Vai al Fogg Museum e guarda le opere del museo (dal pianoterra al 2° piano).
   N.B. Orari di apertura: Dal lunedì al sabato, dalle 10 alle 17.

2. Tra le varie opere, considera attentamente le opere che hanno a che fare con (anche metaforicamente):

   - uno dei nostri **temi** di classe
     (i viaggi, lo studio, la casa, i vestiti, fare spese, il cibo, il tempo libero, lo sport)

   - una delle **città** che abbiamo studiato durante il semestre
     (Roma, Bologna, Perugia, Palermo, Genova, Venezia)

3. Ora scegli un quadro e osservalo bene!

IL TITOLO DEL MIO QUADRO È:

_____

L'AUTORE DEL MIO QUADRO È:

_____

IL TEMA (O LA CITTÀ) DEL MIO QUADRO È:

_____

Non svelare il nome del tuo quadro a nessuno! È un segreto.

4. Descrivi con 100-150 parole quello che vedi, con qualche dettaglio (colori, geografia, qualità fisiche delle persone e dei luoghi):

numero di parole = _____

5. Ora immagina cosa è successo prima e cosa succederà dopo la scena rappresentata nel quadro e raccontalo in 150-200 parole. Usa il vocabolario della tua unità di riferimento e menziona gli elementi che ti ricordano la città che hai scelto. Buon lavoro!

numero di parole = _____

NOME: _____

Valutazione finale: in giro per il museo

Parte A: Caccia al tesoro (1pm - 2pm)

1. Vai in giro per il museo per trovare e identificare i quadri (o sculture) descritti qui sotto.
2. Scrivi **il titolo del quadro** e **il nome dell'artista** nella colonna a sinistra.
3. Quando ne hai identificati almeno 7 **(incluso il tuo)**, puoi trovare Julianne per consegnare il foglio e fare Parte B.

****Nota Bene: questa è un'attività da fare individualmente, non devi collaborare con i compagni.*

Titolo:

Artista:

NUMERO 1:
(due persone hanno scelto lo stesso quadro, quindi ci sono due descrizioni)

1. Vedo otto uomini nel quadro che si stanno lavando nel lago e riposando nella valle. I colori del quadro sono luminosi con molto verde e quasi tutto è luce. Il cielo è azzurro, le nuvole nel cielo sono molto bianche, e i corpi degli uomini sono bianchi con un po' di abbronzatura. Si vede che il tempo fa caldo perché il sole brilla per gli alberi e fa poca ombra. C'è erba verde sulla terra gialla. Gli uomini sono nel bosco senza molti alberi, forse sulle montagne o sulla pianura. Tutti sono metà vestiti – solo uno uomo indossa la camicia. Tutti questi uomini sono molto forti e hanno venti o trent'anni. Hanno corti e scuri capelli, e tutti hanno dimensioni simili. Nessuno ha un'espressione sulla sua faccia – tutti sono molto rilassati.

2. Ci sono otto uomini in quest'opera d'arte. Gli uomini sono in paesaggio in Francia. C'è il sole e i colori sono caldi. Il cielo è azzurro con le nuvole bianche. Ci sono molti alberi alti e magri. C'è un piccolo lago. Due uomini stanno facendo il bagno – un ragazzo sta uscendo dal lago e un amico gli dà una mano. Un altro ragazzo rimane nel lago. In mezzo all'opera, due amici stanno giocando insieme. Gli altri amici prendono il sole. Tutti gli uomini sono molti atletici e abbronzati. Forse hanno fra i quindici e i vent'anni. Portano i costumi da bagno rossi, bianchi, e grigi. Sono rilassati durante questa bella giornata fuori.

Titolo:	**NUMERO 2:**
Artista:	C'è una stazione dei treni a Parigi con due treni e molte persone stanno aspettando il loro treno. Il tetto è di vetro e si può vedere il cielo azzurro. È un giorno nuvoloso e c'è la nebbia. È possibile che sta piovendo nella città. Non ha molti colori. La nebbia è grigia e blu e i treni sono neri. Nella distanza si può vedere gli edifici e gli appartamenti con i loro camini. È difficile vedere tutti i dettagli degli edifici perché c'è troppa nebbia. Il treno sulla destra sta arrivando alla stazione e le famiglie stanno aspettando i loro parenti che stavano viaggiando. L'altro treno sta partendo.

Titolo:	**NUMERO 3:**
Artista:	In questo quadro, dall'intorno all'anno 1700, il Colosseo è al centro e ci sono molte persone che fanno attività. È gente normale di quel tempo. Il Colosseo è veramente antico e in rovina con molte piante che crescono sull'edificio, ma appare gigantesco e magnifico perché l'artista l'ha dipinto dal punto di vista basso. Il cielo è un colore bellissimo di blu con delle nuvole che sono bianche e lanuginose. Davanti al Colosseo, si vede delle persone nei vestiti che erano consueti per le loro classi sociali, come i vestiti lunghi sulle donne, gli abiti formali per gli uomini d'affari e i vestiti per lavorare sui pastori con le loro pecore. Si vede il colle Esquilino, uno dei sette colli famosi di Roma a destra e delle persone italiane all'interno del Colosseo.

Titolo: **NUMERO 4:**

Artista: In questo quadro, si può vedere molte persone che stanno facendo cose diverse. Alcune persone stanno bevendo il vino, mentre altre persone sono sedute semplicemente sulle sedie. Sullo sfondo ci sono statue romane di marmo bianco. Ci sono la frutta e i fiori sul pavimento – specificamente si può vedere le uva, che fanno riferimento al vino. Il vino è una parte importante del quadro e della cultura italiana anche. L'Italia è conosciuta per la sua immensa quantità di tipi di vino. In questo quadro, la distinzione tra la decadenza e la nobiltà delle statue è evidenziata dai colori caldi delle persone e la mancanza di colore delle statue.

Titolo: **NUMERO 5:**

Artista: In quest'opera, c'è un bambino che sta dormendo in un cesto in una città antica. Vicino al bambino, ci sono molti edifici antichi che sono distrutti. Sotto il bambino, c'è una pozza di acqua. L'artista usa molti colori. Il bambino è bianco e giallo, gli edifici sono verdi e marroni, l'acqua è verde, i fiori sono di molti colori differenti. La geografia di quest'opera è molto interessante. L'artista mette il bambino in un luogo come una selva fatta dagli edifici antichi. Il bambino è come un angelo con due cose gialle che stanno vicino al suo capo. Nello sfondo, c'è la testa della Sfinge. Quindi, la scena è in Egitto. Specificamente, la opera è ad Alexandria. Ci sono molti uccelli. Gli uccelli sono di molti colori diversi. C'è un uccello rosso, un uccello giallo, un uccello verde.

Titolo: **NUMERO 6:**

Artista: Nel quadro, ci sono molti tipi diversi di frutta su una tavola. A sinistra nel quadro, c'è un melone verde. Vicino al melone, ci sono le uva viola e un altro melone, ma questo melone è grande e rosso. Il melone rosso è la cosa più grande sulla tavola. A destra del melone rosso ci sono altre uva, ma queste sono verdi. Dietro alle uva verdi, ci sono due mele. Il tavolo ha una tovaglia marrone, e non ci sono troppe cose leggere nel quadro. Tutta la frutta è fresca e matura, ma solamente i meloni sono rotti. Credo che c'è una persona, che non c'è nel quadro, però che sta mangiando il melone.

Titolo: <u>NUMERO 7:</u>

Artista:

Il famoso artista francese che ha fondato l'arte impressionista ha dipinto questo quadro. Ha dipinto la vista che vedeva dal suo hotel a Londra. La vista è del fiume Thames e il ponte di Charing Cross. Nel quadro, si può vedere molti colori e la nebbia. Il quadro ha i colori blu, verde, e rosa. Questo è lo stile impressionista: usare la varietà di colori e luci per mostrare tutta la giornata. Si può vedere il sole in un angolo. E si può vedere le ombre delle barche e del porto. La tecnica impressionista permette l'artista di differenziare il cielo dal fiume con l'uso degli stessi colori. Mi piace questo quadro per la sensazione e l'atmosfera che presenta.

Titolo: <u>NUMERO 8:</u>
(due persone hanno scelto lo stesso quadro, quindi ci sono due descrizioni)

Artista:

1. Il quadro mostra la scena di prima colazione. L'atmosfera è molto tranquilla. C'è una ragazza seduta. Sta leggendo un libro molto preoccupata, tiene in mano anche un'arancia. La tavola è apparecchiata con una tovaglia bianca. C'è qualche tazza, qualche piattino. Ci sarà anche il caffè nelle tazze. Sembra che ci sono troppe posate sulla tavola per solamente una persona, specialmente per una ragazza che sta leggendo. Ci sono degli quadri sui muri, e uno dei quadri sembra giapponese. La sala da pranzo è di colore marrone e bianco. Nella luce del sole, la sala sembra calorosa e comoda. Ci sono anche delle rose rosa fresche.

2. C'è una donna giovane che porta il vestito nero in una sala da pranzo di stile vittoriano. Forse ha ventotto anni. Lei sta su una sedia dietro ad un grande tavolo con la tovaglia bianca. Si può vedere sul tavolo una tazza bianca accanto a qualche piatto di cibo come il pane e il burro che sono le cose che si mangiano per la colazione. Si vedono anche alcune posate e una teiera bianca. Poi ci sono dei fiori rosa in un vaso in mezzo al tavolo. La donna sta tagliando un'arancia e sta leggendo un libro in questo momento. C'è una porta aperta dietro alla donna, un piccolo quadro sul muro bianco accanto a quella porta, e qualcosa di marrone che sembra un armadietto o un'altra porta a sinistra di quel piccolo quadro. Finalmente, c'è un grande armadio con alcuni bicchieri a destra della donna e dietro al tavolo.

Titolo: **NUMERO 9:**
(due persone hanno scelto lo stesso quadro, quindi ci sono due descrizioni)

Artista:

1. In questo quadro, si vede la Piazza San Marco, la grandissima piazza nella città di Venezia. L'alto campanile sale nel cielo azzurro. Ci sono alcune nuvole, ma non molte. I raggi di sole brillano da sopra. La gente nella piazza parla con altre persone e alcune persone camminano verso la Basilica di San Marco. A destra della basilica è il Palazzo Ducale, un grande, magnifico, e rosa palazzo vicino al Canal Grande. Quattro cavalli gialli sono sopra la porta centrale della basilica e la basilica ha quattro duomi grigi. Sopra le porte e le finestre, ci sono molti mosaici, e sono eleganti e bellissimi. C'è anche qualche statua sul tetto. Gli edifici nella piazza hanno molti archi.

2. Nel mio quadro, vedo molte persone in Piazza San Marco, un luogo che attrae molti turisti a Venezia. In questo quadro, l'anno è circa 1730-1734, e la Basilica di San Marco sta nella piazza, dietro alle persone. La bella basilica ha l'architettura molto interessante, con archi alti e molti affreschi. La chiesa è di molti colori, con le cupole azzurre, e i muri bianchi. A destra della chiesa sta una torre alta. Nella pittura, fa bel tempo. Il cielo è azzurro con alcune nuvole. C'è il sole. Ci sono molti tipi di persone nella piazza. Tutte le persone indossano i vestiti antichi. A destra e sinistra della piazza ci sono gli edifici lunghi. La scena è molto tranquilla.

NON DIMENTICARE PARTE B!

Parte B: Facciamo due chiacchiere! (5 min)

Devi essere pronto/a a discutere le seguenti cose:

- Il tuo quadro (o scultura) – com'è? Cosa succede nel quadro? Perché l'hai scelto?

- La tua esperienza del semestre: è stato un semestre difficile? Divertente? Stressante? Noioso? E com'è andato il corso d'italiano?

- Che cosa farai durante l'estate? Visiterai la famiglia o gli amici? Dove andrai? Lavorerai, viaggerai o studierai?

Extra Credit:

- Si parla un po' di una delle attività extra-credit del semestre: la mostra al Museum of Fine Arts, lo spettacolo *Gadda goes to War*, o il concerto di musica napoletana.

TEACHING EVALUATIONS

TSINGHUA UNIVERSITY, FALL 2018 – SPRING 2019

QUANTITATIVE (SCALE 1-5):

	THE SOURCES OF WESTERN CIVILIZATION II: Postcolonial Thought, Between the Nation and Relation	WORLD POETRY: The Power and Limits of Sight and Expression, Re-Reading the *Divine Comedy* with Borges
	Mean	***Mean***
On a scale of 1-5, 1 being "too easy" and 5 being "too difficult", please respond to the following question.		
How difficult or easy did you find this course?	3.62	4.12
On a scale of 1-5, 1 meaning "strongly disagree" and 5 meaning "strongly agree," respond to the following statements.		
This was an excellent course.	4.85	4.77
Overall, the professor was an excellent teacher.	4.85	4.92
I learned a great deal from this course.	4.69	4.69
I had a strong desire to take this course.	4.46	4.38
Class meetings were stimulating and informative.	4.54	4.69
The course was designed well in terms of texts and major issues.	4.77	4.31
Responses to writing assignments were helpful.	4.31	4.69
The professor is willing to help and meet students outside of class.	4.92	5
The essay assignments helped critically engage the course materials and concepts.	4.62	4.69
Students felt comfortable asking questions.	4.69	4.69
The grades in the course were fairly determined,	4.38	4.54

QUALITATIVE:

FALL 2018, Postcolonial Thought: "I love Professor VanWagenen!" / "I got to know the basics of Postcolonialism and can now read a text from different perspectives critically. Huge thanks to this course and Professor VanWagenen!"

FALL 2018, Postcolonial Thought: "This is one of the most stimulating and informative classes I have ever taken. Every class is like a highly-efficient knowledge absorbing process. After each class meeting, I always feel a bit exhausted but from learning SO MUCH."

FALL 2018, Postcolonial Thought: "I love you Julianne, please teach us more courses."

SPRING 2019, The Divine Comedy and Borges: "My favorite course of the semester <3" / "The nicest professor <3" / "Thank you so much for the writing skills and patience in office hours." / "I love this course and talking with the professor over questions and new thoughts!" / *[What is one thing you liked or found useful about this course?]* "Too many things. I love the way the professor relates the contents of DC to other theories and texts. eg: courtly love and Neoplatonism."

SPRING 2019, The Divine Comedy and Borges: "I love Dr. VanWagenen! She's got an excellent sense of humor! LOL" / *[What is one thing you liked or found useful about this course?]* "The content itself! The themes recur so many times elsewhere - bringing Dante into the conversation can be extremely helpful for understanding (Western) Literature."

UNIVERSITY OF SOUTHERN CALIFORNIA, SPRING 2018

QUANTITATIVE (SCALE 0-4):

	ITAL 150: Italian II	ITAL 220: Italian III	ITAL 235: Intermediate Conversational Italian
	Mean	***Mean***	***Mean***
The instructor carefully explained difficult concepts, methods, and subject matter.	3.65	3.4	4
The instructor encouraged questioning and discussion of course topics from the students.	3.76	3.3	
The instructor encouraged me to do my best work.	3.82	3.3	
The instructor used a variety of teaching approaches to meet the needs of all students.	3.65	3.4	4
The instructor was receptive to the expression of diverse student viewpoints.	3.76	3.3	4
The instructor demonstrated sensitivity to students' needs and diverse life experiences.	3.82	3.0	4
The instructor's evaluation of my performances was constructive.	3.76	3.1	4

QUALITATIVE:

Spring 2018, ITAL 150: "Professor Van Wagenen is everything you want in a teacher. She is very funny, smart, encouraging, and cares a lot about her students and the subject matter. She made the content interesting. It was a joy to come to this class every day!"

Spring 2018, ITAL 150: "I loved Julianne as a language teacher! She was dynamic, engaging, professional, knowledgeable, and able to express concepts clearly. On a department level, I felt that the midterm did not cover many of the things I studied for, and was a review of the chapters I was tested on instead of the chapters that came after those exams and before the mid– term."

Spring 2018, ITAL 150: "Julianne is an outstanding professor and explained difficult topics in a way that made them easy to understand. She pushed students to work their hardest and this paid off. My ability to speak and write Italian improved tremendously because of the way she ran the class."

Spring 2018, ITAL 150: "I have learned so much from Julianne. She teaches perfectly and is a wonderful person as well. Lessons are clear and filled with very valuable information."

Spring 2018, ITAL 150: "KEEP JULIANNE AT USC!"

Spring 2018, ITAL 220: "Julianne has been my favorite Italian teacher. I think it is a loss to USC to see her go."

Spring 2018, ITAL 220: "I loved this course and I think you taught the material in a very easy–to–understand way and I greatly appreciate the time/effort you put into class every day. And I apologize for not being the most talkative group!"

Spring 2018, ITAL 235: "Professor Van Wagenen's wealth of knowledge and experience, coupled with her genuine care for her students, makes her the most valuable aspect of the course."

HARVARD, FALL 2013 – SUMMER 2017

QUANTITATIVE (SCALE 0-5):

	ITAL 10: Pathways to Italy (instructor)	AESTHINT 51: The Cosmos of the Comedy (TF)	ITAL 11: The Art & Craft of Italy (instructor)	ITAL 10: Pathways to Italy (instructor)	ITAL 20: Romance, Mystery, Noir (instructor)	ITAL 20: Romance, Mystery, Noir (instructor)	ITAL-S 190: Beauty, Leadership, Innovation (TF)	ITAL-S 190: Beauty, Leadership, Innovation (TF)
	Mean	***Mean***	***Mean***	***Mean***	***Mean***	***Mean***	***Mean***	***Mean***
Instructor overall	4.8	4.3	5	4.6	4.2	5	4.9	5
Effective lectures or presentations	4.8	4	5	4.9	4.4	5	*n/a*	*n/a*
Accessible outside of class	4.4	4.7	4.6	4.5	4.6	5	*n/a*	*n/a*
Generates Enthusiasm	4.7	4.1	5	4.9	4.4	5	*n/a*	*n/a*
Facilitates Discussion & Encourages Participation	4.7	4.6	5	5	4.6	5	*n/a*	*n/a*
Gives Useful Feedback	4.4	3.9	4.8	4.6	4.6	5	*n/a*	*n/a*
Returns assignments in a timely fashion	4.4	3.3	5	4.6	4.6	5	*n/a*	*n/a*
Had a good understanding of subject matter	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	4.9	5
Gave clear, well-structured presentations	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	4.7	5
Was able to guide discussions and keep them moving	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	4.9	5
Was receptive to answering questions outside class	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	5	5
Was effective overall	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	*n/a*	4.9	5

QUALITATIVE:

Fall 2013, Italian 10: "Julianne's preparation for the class, and her enthusiasm for the course material pervaded her instruction style; as a consequence, she gave compelling sections, and engendered enthusiastic response from the class. I learned a lot because of the care Julianne took to prepare well for the class."

Fall 2014, Italian 11: "Julianne is exactly how a teacher of this class needs to be: strict with work, demanding of effort, but enthusiastic and approachable. While the expectations were high, I always got the sense that Julianne was there to help us on the journey to learning Italian rather than an antagonist."

"Julianne is a wonderful TF! She was very engaging in class; she always encouraged participation, and her teaching style and humor made it a comfortable environment which I think helped me gain confidence in trying to use Italian both conversationally and to communicate ideas and think critically about the various cultural aspects of the course. […] I really liked Julianne's teaching style, and I think it was pivotal to my gaining confidence beyond reading and writing in Italian and moving towards a more natural way of conversing and communicating in the language. Julianne was great!"

Spring 2015, Italian 10: "This class changed a significant amount of my future for the better. Julianne made me go from wanting to drop the class my first day to falling in love with Italian and deciding to study abroad in Italy next spring. Yes, it is overwhelming at first if you don't speak any other romance languages already, but the work you put in goes so far and lasts far after the class ends. Amazing experience! Also, Julianne is incredibly inspiring as a person and teacher."

Fall 2015, Italian 20: "Julianne was a great teacher. She was always in a bright mood that early in the day and really encouraged enthusiasm for the material. Her teaching style of not simply lecturing us was greatly appreciated as it allowed us as students to engage with the material through though-provoking questions and by simply explaining what was on our mind. Assignments were always given back to us quickly, feedback was always clear, and she was always available at office hours to help us understand any misunderstandings. Thanks for a great semester."

Summer 2016, Ital-S 190: "Julianne, oh, Julianne -- the pinnacle of Italian sarcasm and humor in American form. What would my summer have been without her? A lot less funny and definitely lacking in philosophical understanding, that's what. Julianne could convey Kantian aesthetics like it's a casual conversation, but she does it with a conviction I haven't seen before. When I want to decompress anything abstract, she's the right person for the job -- an extremely effective and enjoyable educator."

"I love Julianne!!!!! She makes us feel at home and comfortable all the time. At the same time, she challenges us to think more deeply on the topics introduced by professor in lecture. Julianne has helped me to make a lot of improvement."

Summer 2017, Ital-S 190: "My fave TF at harvard ever"

TEACHING AWARDS AND HONORS

Harvard University Department of Romance Languages and Literatures Teaching Prize 2016

Derek Bok Center for Teaching and Learning Certificate of Excellence Fall 2015

Derek Bok Center for Teaching and Learning Certificate of Excellence Spring 2015

Derek Bok Center for Teaching and Learning Certificate of Excellence Fall 2014

Derek Bok Center for Teaching and Learning Certificate of Excellence Fall 2013

THREE COMPLETE COURSE EVALUATIONS

Spring 2019, Tsinghua University: WORLD POETRY – Re-reading *The Divine Comedy* with Borges (Professor)

Spring 2018, University of Southern California: ITAL 150 - Beginning Italian II (Instructor)

Summer 2016, Harvard Summer School: ITAL-S 190 - Beauty, Leadership, Innovation (TF)

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)			✓	(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

All aspects. The primary text & secondary readings. But I can understand them (to some extent) if I read carefully & slowly enough.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

the Most Favorite Course this semester

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

~~Most~~ the Nicest Professor.

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

The Power and Limits of Sight and Expression: SPRING 2019
Re-reading *The Divine Comedy* with Jorge Luis Borges

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

I think ~~paper~~ paper 1 & paper 2 ~~are~~ mainly require retelling things we have talked about in class. Though there's nothing new in Dante, I still think we may use each paper to provoke further thoughts instead of simple retrospection/review

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Thank you so much for writing skills & patience in office hour.

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

The same advice ~~for~~ with 9.

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

I love this course and talking with the professor over questions & new thoughts!

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

(~~Tou~~ Though graded a little strictly but fairly).

SECTION III:

15) What is one thing that you liked or found useful about this course?

Too many. I love the way the professor relates content of DC to other theories & texts.

eg: ~~Tove~~ courtly love / Neoplatonism ...

16) What is one thing you would change about this course to make it better?

Make it longer to have more time on expanding on complex theories?

(Sometimes it is hard to read the slides & listen to the professor & take notes simultaneously

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

↑ intense but interesting

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

It is the first time that I got to systematically learn about Dante & , thank you sooo much. (And Borges. I think I ~~have~~ had been ~~an~~ ~~narrative audience~~ the whole time LOL)

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Sometime I shrivel because of the hardship to understand Dante...

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional): I'm feeling a little bit ambivalent here. I think that sometimes introductory/informative ~~to~~ lecture is necessary, but a few times a feel quite ~~alot~~ lotty...
it

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

WE'VE GOT TO LEARN DANTE AND BORGES! two of the most mysterious authors

This course also trains me to keep an eye on some very modern stuff that ~~inherents~~ inherits and explore orthodox~~ica~~ & classical ideals. Reinterpretation of the past really ~~osi~~ consists the presence. Cool!

16) What is one thing you would change about this course to make it better?

Maybe handing out little ~~draft~~ sheets of introduction before one's big presentation before the class so I don't have to be entirely confounded and spend half of the presentation to realize what he/she is introducing. But overall this course is REALLY AMAZING. thank uuu!

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

Sometimes I cannot understand secondary readings and panic because of that.
Also many names in the Commedia that I am not familiar with overwhelm me. (But that's my problem)

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

I love Dr. VanWagenen! She's got an excellent sense of humor! LOL

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
just not rushing to the schedule should be better =)

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
A currency: Dante. Really useful!

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

But difficult

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

and always get illuminating answers!

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

The content itself! ~~It~~ The theme recurs so many times elsewhere — bringing Dante into the conversation can be extremely helpful for understanding (western) literature.

16) What is one thing you would change about this course to make it better?

Maybe presentations on secondary readings should be moved to the start of the class to push for more discussions around them!

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4 ✓	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

~~1~~	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Dante is unfathomable.

6) I had a strong desire to take this course.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Thank you so much.

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Two presentations within a class definitely help promote more discussions.

14) The grades in this course were fairly determined.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Like last semester, very fair and transparent evaluation standards.

SECTION III:

15) What is one thing that you liked or found useful about this course?

Infinity. & the comparison between Borges and Dante

16) What is one thing you would change about this course to make it better?

If there was one key theme emphasized throughout the semester, ~~the~~ all the discussions we had would be more coherent. But Dante, there are so much to discuss on so it's really hard to do so.

The Power and Limits of Sight and Expression: SPRING 2019
Re-reading *The Divine Comedy* with Jorge Luis Borges

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

This course made the Divine Comedy much more interesting to me. I hadn't thought that I would like reading Dante before taking this course. I also like the introduction of Borges to the course.

16) What is one thing you would change about this course to make it better?

I think the discussion about neoplatonism was a little difficult to me. Maybe we could spend longer time on it.

The Power and Limits of Sight and Expression: SPRING 2019
Re-reading *The Divine Comedy* with Jorge Luis Borges

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

Dante* is difficult.

Theology is difficult too.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
they're helpful, but ~~maybe too~~ I would be better if I can get some advice on how to improve my thoughts/or my paper, along with the problems I have in writing this paper/thinking about a specific topic.

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
But I think I'm afraid to interrupt in the middle of the lecture to raise up questions or ideas anyway. (I guess my ideas don't matter anyway)

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

I think from this course I learn a lot.

And I like the speech about why we're still learning Dante today.

16) What is one thing you would change about this course to make it better?

Maybe sometimes time is a bit tight.

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)			✓	(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

though hard.

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree) ✓

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
If only I could understand more ...

6) I had a strong desire to take this course.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Sometimes I have no idea how to answer the questions.

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Sometimes I lack momentum to read the materials.

10) Responses to writing assignments were helpful.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

I'm starting to find Dante everywhere.

16) What is one thing you would change about this course to make it better?

I feel that I've already forgotten 70% of the Divine Comedy, even though I haven't started writing the final paper!! OMG!!! Is there any way to improve it? (Maybe it is myself that should be improved. Sigh.)

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

1. Theoretical Discussion, especially those concerned with Borges.

2. Sometimes you forgotted cantos, and then you forgot what they were talking about in the class

3 Neo-platonism.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
Glad to offer feedback and ~~page~~ instructions

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

medieval European history. & Contemporary Scholarship about Dante and his types.

16) What is one thing you would change about this course to make it better?

It would be helpful if we can discuss Borges more, like 3/4 Dante 1/4 Borges.
Modern Authors are more challenging and dense than Dante.

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4 ✓	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

The depth of the content in class.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

The office hour before writing the essays.

16) What is one thing you would change about this course to make it better?

Maybe the questions for discussion can be a bit easier and more specific to answer.

The Power and Limits of Sight and Expression: SPRING 2019
Re-reading *The Divine Comedy* with Jorge Luis Borges

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

I found the literary background that this course provides us with really useful. As the Professor also mentioned, having a course on Dante can really help us gain a comprehensive view of Western Literature. Dante serves as the bridge between the Classical and the modern literature, and The Divine Comedy is really THE crucial work in literature. This course helps me to understand the history and development of literature, and it is truly informative and stimulating.

16) What is one thing you would change about this course to make it better?

Reading Dante is really not an easy task ~ So sometimes the reading assignments can be a lot of work, and if there is a way to slightly reduce the workload yet keeping all the gists, that would be wonderful. But still, it's hard to cut the readings, because they are all so significant ~

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

~~The Divine Comedy~~

Sometimes we are puzzled because of the names and historical events mentioned in the book. But these things are the core of some stories.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Although it is difficult ...

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Thank you sooo much !!!

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

You're always so patient :-)

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

1. The group discussion and your comments after our discussion.

2. your instruction of the paper.

16) What is one thing you would change about this course to make it better?

I don't know how to solve the problem... Sometimes I find this book is really hard to understand without looking at the Chinese version at the same time. So maybe we can spend more time discussing the plot?

But this course is really nice now! Thank you so much! Have a good holiday ~ :)

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

Because The Divine Comedy itself is filled with referrences to historical events, theology and philosophy. It is difficult to catch up with what Dante-the-author really wanted to express.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Nice lectures! I think I understood more about Dante (also more clearly) after lectures.

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

Dante is an indispensable figure in western literature, so learning his work helps me understand some aspects of western civilization. Moreover, it's interesting to find Dante still influences modern ~~poe~~ poets, for example, T.S. Eliot.

P.S. I think, if I ~~didn't~~ didn't take this course, I will never be able to reach the end of The Divine Comedy. A big challenge! :)

16) What is one thing you would change about this course to make it better?

If there could be more time for discussion, we would be able to digest the content of lectures. Perhaps it will help us come up with our own thoughts.

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4 ✓	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

the philosophy section.

& the last half of Purgatory and the whole Paradiso.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

challenging, but I like it!

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

♡

5) I learned a great deal from this course.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

6) I had a strong desire to take this course.

1	2	3 ✓	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
not exactly at the beginning, but ~~it~~ I found it interesting afterwards.

7) Class meetings were stimulating and informative.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
especially when we are forced to engage in.

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

10) Responses to writing assignments were helpful.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

I must thank you again for all your help through email or during the meeting.

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

13) Students felt comfortable asking questions.

1	2	3	4	5 ✓
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4 ✓	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

SECTION III:

15) What is one thing that you liked or found useful about this course?

The reading assignment (text & secondary reading) and the presentation each week are intimately related, that is stimulating.

16) What is one thing you would change about this course to make it better?

Some theological theories and social context in the Middle Age seems a bit far from our life and cultural background. (I know we need to get a sense of them, but... is there any easier way for us to understand that?) 4

The Power and Limits of Sight and Expression: Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

SECTION I:

1) On a scale of 1-5, 1 being too easy and 5 being too difficult, how do you find this course overall?

1	2	3	4	5
(too easy)				(too difficult)

2) If you marked the course too difficult or too easy, what parts of the course make it that way for you?

It's too difficult not because of the course materials, but of the topic: Dante & Borges. As two complex figures, it's really hard to come up with some mature ideas concerning them due to lack of knowledge of them, and neither with excellent, original ideas at all. As a student, I always find it despondent that I cannot come up with any valuable ideas on the topics. It sucks.

SECTION II: Read the statement and mark how much you agree with the statement, 1 meaning "strongly disagree," 3 meaning "neither agree nor disagree," and 5 meaning "strongly agree"

3) Overall, this was an excellent course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

4) Overall, the instructor was an excellent teacher.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

Though it's hard to write about Dante & Borges...

5) I learned a great deal from this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
The presentations, sometimes, only makes me more confused though.

6) I had a strong desire to take this course.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

7) Class meetings were stimulating and informative.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

8) The course was designed well in terms of texts and major issues.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

9) The assignments were interesting and appropriate.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
I only give a neutral mark because for me, interesting always comes along with "demanding".

10) Responses to writing assignments were helpful.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
The marking scales really assist my writing.

11) The instructor is willing to meet and help students outside of class.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

12) The essay assignments helped critically engage the course material and concepts.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

The Power and Limits of Sight and Expression:
Re-reading *The Divine Comedy* with Jorge Luis Borges

SPRING 2019

13) Students felt comfortable asking questions.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):

14) The grades in this course were fairly determined.

1	2	3	4	5
(strongly disagree)	(disagree)	(neutral)	(agree)	(strongly agree)

Additional comment (optional):
I know that you're so lenient with us already. The marks are a bit higher, I think, than my real writing level.

SECTION III:

15) What is one thing that you liked or found useful about this course?

The presentation informs me a lot of the basic information concerning the authors. Even though sometimes it makes me more confused, I still think that the students have done well enough to present on a tough topic.

16) What is one thing you would change about this course to make it better?

Also concerning the presentations. The time is not enough for delivering clear enough about the topic each time. I think maybe you can let one student do a summary presentation each 3/4 weeks on the topics we've covered.

Individual Report for Instructor Van Wagenen (34418-20181 : ITAL-150 Italian II (34418))

USC Learning Experience Evaluations - Spring 2018

Project Audience 17
Responses Received 17
Response Ratio 100%

Report Comments

A sample report is available here: http://oir.usc.edu/wp-content/uploads/2018/05/SAMPLE-REPORT.pdf.

Creation Date Fri, Jun 08, 2018

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Learning Experience Subscale Analysis

Learning Experience Subscale Analysis

Competency	Course-instructor	Standard Deviation
Course Design	3.73	+/-0.45
Instructional Practices	3.75	+/-0.52
Inclusion Practices	3.76	+/-0.55
Assessment Practices	3.72	+/-0.51
Course Impact	3.51	+/-0.78

COURSE DESIGN

	N	Mean	Std. Deviation
The course objectives were well explained.	17	3.71	0.47
The course assignments were related to the course objectives.	17	3.71	0.47
I understood what was expected of me in this course.	17	3.76	0.44

INSTRUCTIONAL PRACTICES

	N	Mean	Std. Deviation
The instructor carefully explained difficult concepts, methods, and subject matter.	17	3.65	0.70
The instructor encouraged questioning and discussion of course topics from the students.	17	3.76	0.44
The instructor encouraged me to do my best work.	17	3.82	0.39

INCLUSION PRACTICES

	N	Mean	Std. Deviation
The course materials included diverse perspectives OR applications to diverse populations.	17	3.82	0.39
The instructor used a variety of teaching approaches to meet the needs of all students.	17	3.65	0.79
The instructor was receptive to the expression of diverse student viewpoints.	17	3.76	0.56
The instructor demonstrated sensitivity to students' needs and diverse life experiences.	17	3.82	0.39

ASSESSMENT PRACTICES

	N	Mean	Std. Deviation
The assessments/assignments reflected what was covered in the course.	17	3.76	0.44
The grades I have received thus far reflect the QUALITY of my performance in the course.	17	3.59	0.62
The criteria for good performance on the assignments or assessments were clearly communicated.	17	3.76	0.56
The instructor's evaluation of my performances was constructive.	17	3.76	0.44

COURSE IMPACT

	N	Mean	Std. Deviation
I learned a lot from this course.I learned perspectives, principles, or practices from this course that I expect to apply to new situations.	17	3.47	0.80
This course challenged me to think critically and communicate clearly about the subject.	17	3.71	0.47
This course provided me with information that may be directly applicable to my career or academic goals.	17	3.35	1.00

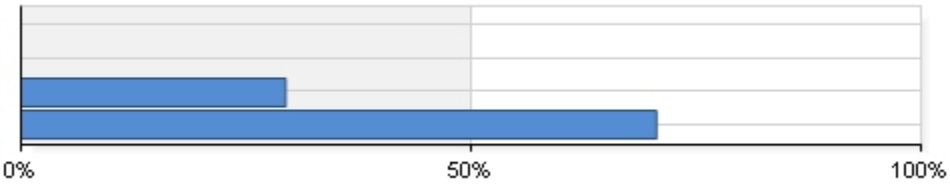
LEARNING EXPERIENCE SUBSCALE ANALYSIS: COURSE DESIGN

COURSE DESIGN

	N	Mean	Std. Deviation
The course objectives were well explained.	17	3.71	0.47
The course assignments were related to the course objectives.	17	3.71	0.47
I understood what was expected of me in this course.	17	3.76	0.44

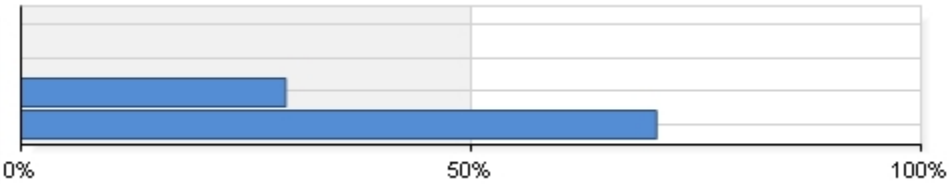
1. The course objectives were well explained.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	5	29.41%
4 Strongly Agree	12	70.59%
Total	17	



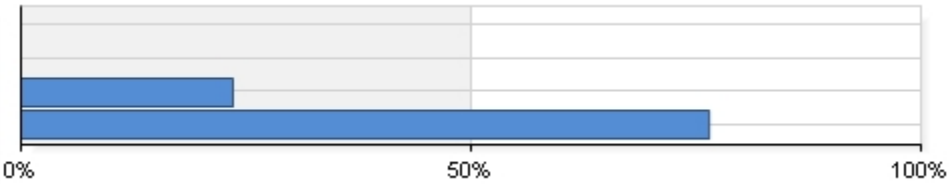
2. The course assignments were related to the course objectives.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	5	29.41%
4 Strongly Agree	12	70.59%
Total	17	



3. I understood what was expected of me in this course.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	4	23.53%
4 Strongly Agree	13	76.47%
Total	17	



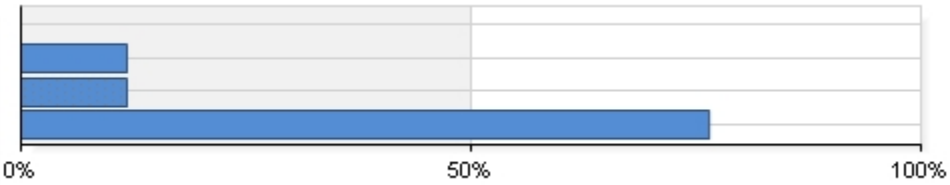
LEARNING EXPERIENCE SUBSCALE ANALYSIS: INSTRUCTIONAL PRACTICES

INSTRUCTIONAL PRACTICES

	N	Mean	Std. Deviation
The instructor carefully explained difficult concepts, methods, and subject matter.	17	3.65	0.70
The instructor encouraged questioning and discussion of course topics from the students.	17	3.76	0.44
The instructor encouraged me to do my best work.	17	3.82	0.39

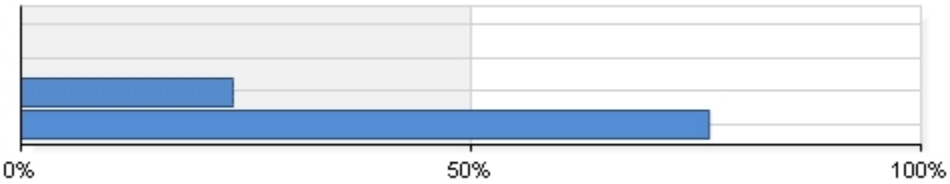
1. The instructor carefully explained difficult concepts, methods, and subject matter.

1 Strongly Disagree	0	0.00%
2 Disagree	2	11.76%
3 Agree	2	11.76%
4 Strongly Agree	13	76.47%
Total	17	



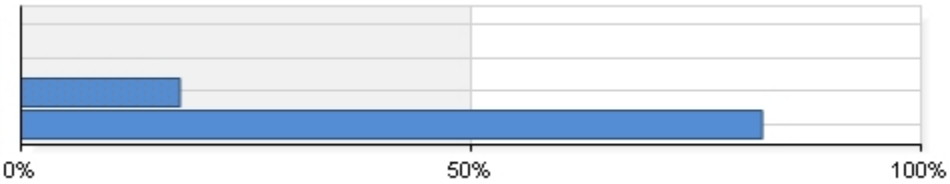
2. The instructor encouraged questioning and discussion of course topics from the students.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	4	23.53%
4 Strongly Agree	13	76.47%
Total	17	



3. The instructor encouraged me to do my best work.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	3	17.65%
4 Strongly Agree	14	82.35%
Total	17	



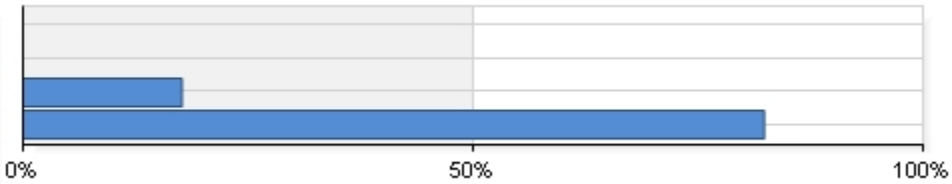
LEARNING EXPERIENCE SUBSCALE ANALYSIS: INCLUSION PRACTICES

INCLUSION PRACTICES

	N	Mean	Std. Deviation
The course materials included diverse perspectives OR applications to diverse populations.	17	3.82	0.39
The instructor used a variety of teaching approaches to meet the needs of all students.	17	3.65	0.79
The instructor was receptive to the expression of diverse student viewpoints.	17	3.76	0.56
The instructor demonstrated sensitivity to students' needs and diverse life experiences.	17	3.82	0.39

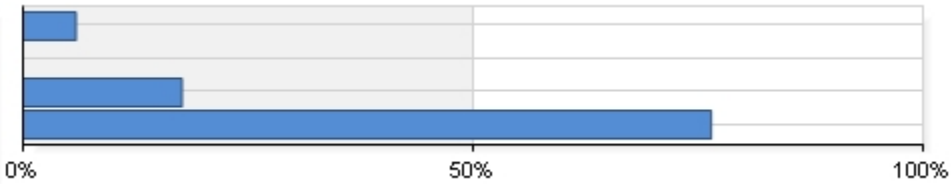
1. The course materials included diverse perspectives OR applications to diverse populations.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	3	17.65%
4 Strongly Agree	14	82.35%
Total	17	



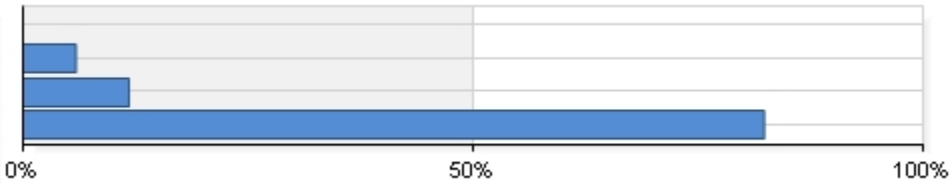
2. The instructor used a variety of teaching approaches to meet the needs of all students.

1 Strongly Disagree	1	5.88%
2 Disagree	0	0.00%
3 Agree	3	17.65%
4 Strongly Agree	13	76.47%
Total	17	



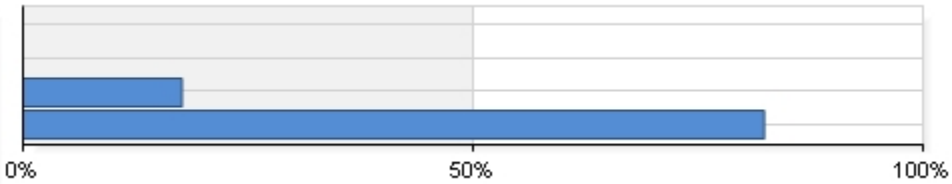
3. The instructor was receptive to the expression of diverse student viewpoints.

1 Strongly Disagree	0	0.00%
2 Disagree	1	5.88%
3 Agree	2	11.76%
4 Strongly Agree	14	82.35%
Total	17	



4. The instructor demonstrated sensitivity to students' needs and diverse life experiences.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	3	17.65%
4 Strongly Agree	14	82.35%
Total	17	



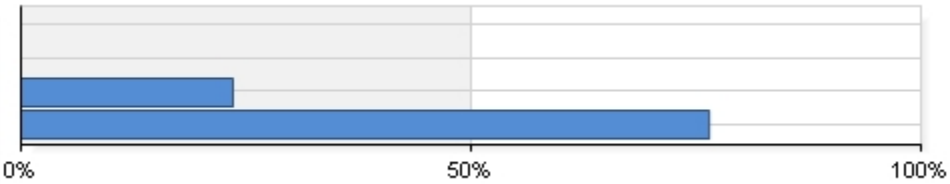
LEARNING EXPERIENCE SUBSCALE ANALYSIS: ASSESSMENT PRACTICES

ASSESSMENT PRACTICES

	N	Mean	Std. Deviation
The assessments/assignments reflected what was covered in the course.	17	3.76	0.44
The grades I have received thus far reflect the QUALITY of my performance in the course.	17	3.59	0.62
The criteria for good performance on the assignments or assessments were clearly communicated.	17	3.76	0.56
The instructor's evaluation of my performances was constructive.	17	3.76	0.44

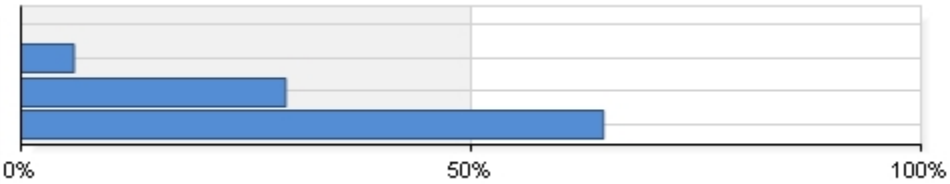
1. The assessments/assignments reflected what was covered in the course.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	4	23.53%
4 Strongly Agree	13	76.47%
Total	17	



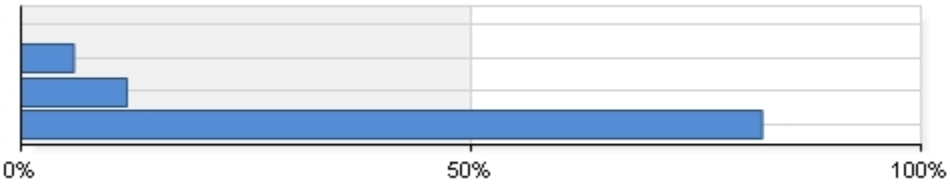
2. The grades I have received thus far reflect the QUALITY of my performance in the course.

1 Strongly Disagree	0	0.00%
2 Disagree	1	5.88%
3 Agree	5	29.41%
4 Strongly Agree	11	64.71%
Total	17	



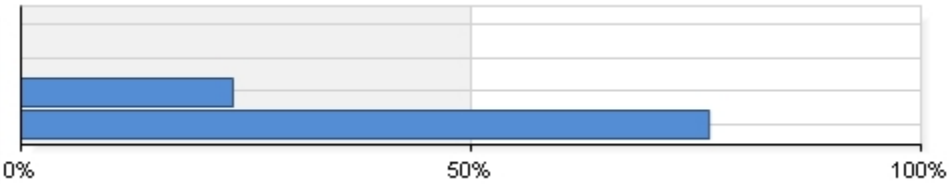
3. The criteria for good performance on the assignments or assessments were clearly communicated.

1 Strongly Disagree	0	0.00%
2 Disagree	1	5.88%
3 Agree	2	11.76%
4 Strongly Agree	14	82.35%
Total	17	



4. The instructor's evaluation of my performances was constructive.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	4	23.53%
4 Strongly Agree	13	76.47%
Total	17	



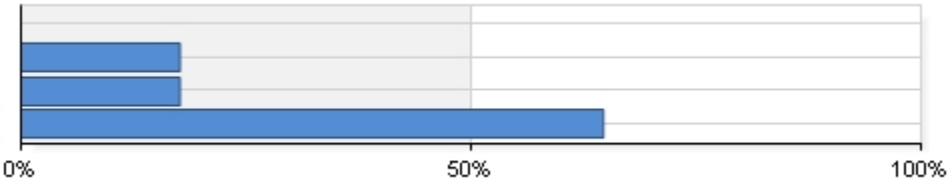
LEARNING EXPERIENCE SUBSCALE ANALYSIS: COURSE IMPACT

COURSE IMPACT

	N	Mean	Std. Deviation
I learned a lot from this course.I learned perspectives, principles, or practices from this course that I expect to apply to new situations.	17	3.47	0.80
This course challenged me to think critically and communicate clearly about the subject.	17	3.71	0.47
This course provided me with information that may be directly applicable to my career or academic goals.	17	3.35	1.00

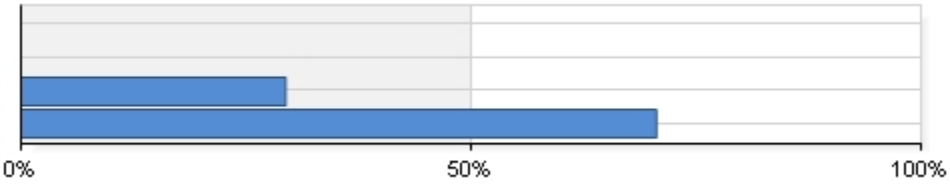
1. I learned a lot from this course.I learned perspectives, principles, or practices from this course that I expect to apply to new situations.

1 Strongly Disagree	0	0.00%
2 Disagree	3	17.65%
3 Agree	3	17.65%
4 Strongly Agree	11	64.71%
Total	17	



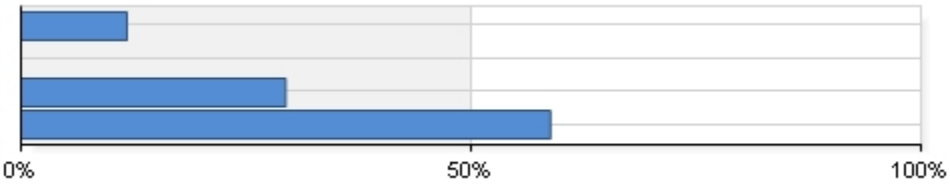
2. This course challenged me to think critically and communicate clearly about the subject.

1 Strongly Disagree	0	0.00%
2 Disagree	0	0.00%
3 Agree	5	29.41%
4 Strongly Agree	12	70.59%
Total	17	



3. This course provided me with information that may be directly applicable to my career or academic goals.

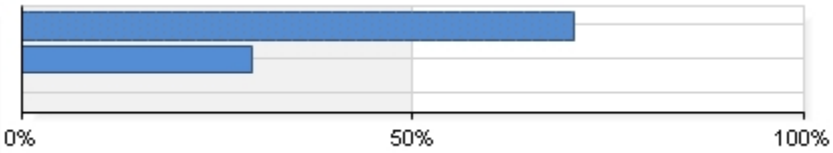
1 Strongly Disagree	2	11.76%
2 Disagree	0	0.00%
3 Agree	5	29.41%
4 Strongly Agree	10	58.82%
Total	17	



STUDENT ENGAGMENT ANALYSIS

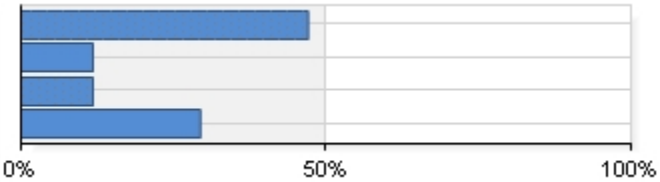
Hours Spent Doing Coursework Outside of Class

1 1-3 hours per week	12	70.59%
2 4-7 hours per week	5	29.41%
3 Greater than 8 hours per week	0	0.00%
Total	17	



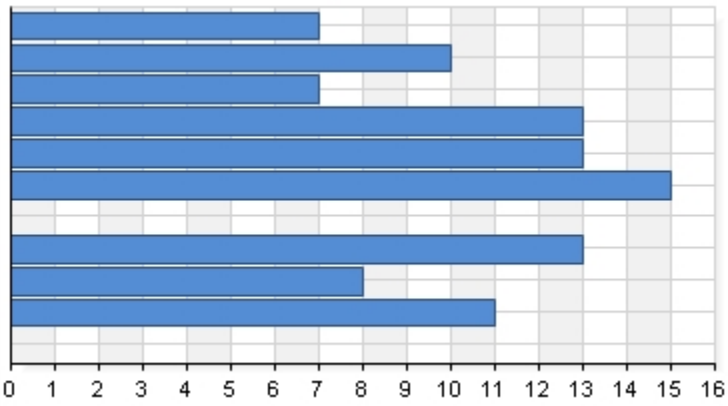
Number of Instructor Interactions Outside of Class

1-3 times during the semester	8	47.06%
4-7 times during the semester	2	11.76%
Greater than 7 times during the semester	2	11.76%
I did not interact with the instructor outside of class	5	29.41%
Total	17	



Student Participation in Learning for the Course

I studied with other students in the class.	7
I sought the assistance of the instructor during class.	10
I sought the assistance outside of class.	7
I engaged in discussions in class.	13
I used electronic resources.	13
I studied alone.	15
I used tutors.	0
I studied alone.	13
I kept current with course readings.	8
I kept current with course assignments.	11
Other, please describe:	0
Respondent(s)	17



E. If you disagreed with one of the previous items on COURSE DESIGN, INSTRUCTIONAL PRACTICES, ASSESSMENT PRACTICES or COURSE IMPACT, please describe a change that would improve that aspect of the course.

Comments
She was great, very engaging
I would have preferred if some of the topics were gone over in English also since it was a bit confusing when I could not understand everything that was said in Italian and therefore I would get lost.
I loved Julianne as a language teacher! She was dynamic, engaging, professional, knowledgeable, and able to express concepts clearly. On a department level, I felt that the midterm did not cover many of the things I studied for, and was a review of the chapters I was tested on instead of the chapters that came after those exams and before the mid–term. Also, I think that more emphasis should be placed on conversation and being able to actually understand and speak the language as opposed to grammar when it comes to the overall grade.
The Pearson homework assignments are tedious, and I did not find them helpful. For the most part, I was trying to complete them as quick as possible so that I could study on my own.
Would be more helpful if some of the lecture was in English since it's only Italian II and we're not native speakers.

Please describe the most valuable aspect(s) of this course.

Comments
It was excellent.
Engaging, Exciting, Culural
Julianne is an outstanding professor and explained difficult topics in a way that made them easy to understand. She pushed students to work their hardest and this paid off. My ability to speak and write Italian improved tremendously because of the way she ran the class.
I have learned so much from Julianne. She teaches perfectly and is a wonderful person as well. Lessons are clear and filled with very valuable information.
Julianne had a wonderful style of teaching and the cultural events were great as well. I did not know there was so much Italian culture in the area.
Learning Italian will help me better pronounce and interpret the Italian pieces I sing.
Always prepared and having an idea what we are going to do in class. She encourages to talk so we have opportunity to speak italian etc
I found it helpful when some of the topics were gone over in English.
The instructor always speaking in Italian and being very engaging with her use of language and pronunciation.
Online homework activities, good review sessions, helpful worksheets/handouts
Professor Van Wagenen is everything you want in a teacher. She is very funny, smart, encouraging, and cares a lot about her students and the subject matter. She made the content interesting. It was a joy to come to this class everyday!
The charts given in class to help better understand concepts.

Please describe the least valuable aspect(s) of this course.

Comments
Too much busy work
Nothing.
N/a
Having homework about some certain theme that we didn't cover yet
Sometimes when the grammar was taught and none of he concepts were discussed in English I got lost.
Personally, I think that being able to know vocabulary and speak is more important for the practical application of language than knowing all the different tense conjugations. A person could get A's on all those types of evaluations and still not be able to speak or understand the language outside of a classroom exam setting.
Partner/group work
Nothing, I really enjoyed her class!
Speaking only in Italian throughout the whole lecture which confused me only more.

Is there additional information or feedback that you would like to share with the course instructor?

Comments
Thank you so much
PLEASE MAKE HER STAY! Just kidding. She is such a good teacher though, and I am so glad I ended up with her as my teacher this year. She has taught me so much and our class has benefitted incredibly from her.
I took this course twice and Julianne's style of teaching was much more helpful. She was always willing to help students and made very helpful grammar charts! The powerpoints were great as opposed to making students talk to each other the entire hour, because students are at different levels as far as their vocab and general conversational skills.
I loved this class! I had a great time.
Greta course!
KEEP JULIANNE AT USC!
Thanks for an awesome semester!

Italian S-190

Study Abroad in Milan and Siena, Italy: Beauty, Leadership, and Innovation

Comments

COMMENT ON THE INSTRUCTIONAL SUPPORT STAFF ASSOCIATED WITH YOUR COURSE.

VanWagenen, Julianne Mae

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Julianne, oh, Julianne--the pinnacle of Italian sarcasm and humor in American form. What would my summer have been without her? A lot less funny and definitely lacking in philosophical understanding, that's what. Julianne could convey Kantian aesthetics like she it's a casual conversation, but she does it with a conviction I haven't seen before. When I want to decompress anything abstract, she's the right person for the job--an extremely effective and enjoyable educator.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Juliann was a savage. Truly an amazing person and someone who really helped me develop my thoughts on the class, and how the material extended outside of class.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Above and beyond, extremely enthusiastic and knows what she's talking about.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Similar to Chiara, Julianne was a very smart and personable Support Staff. She gave clear, concise answers and was easy to communicate with.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

I learned a lot at office hours.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Julianne gave great sections, that however did not mention the readings much.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

I love Julianne!!!!! She makes us feel at home and comfortable all the time. At the same time, she challenges us to think more deeply on the topics introduced by professor in lecture. Julianne has helped me to make a lot of improvement.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Incredibly sharp, friendly, and a cool person with plenty of stories and diverse experiences. Julianne has plenty of special perspectives for someone her age, and it was fantastic hearing about them from her. She also responded quite well to whatever issues that occurred, be they minor or colossal; she was always willing to help. Amazing TF.

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Julianne is very passionate about teaching and super fun!

OVERALL COURSE RATING (1 = very poor; 5 = outstanding): **5**
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree): **5**

Very good at anticipating and answering questions thoroughly.

Italian S-190

Study Abroad in Milan and Siena, Italy: Beauty, Leadership, and Innovation

Individual Evaluations

Evaluation # 1 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)				X		
Difficulty overall (1 = easy, 5 = very difficult)			X			
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)					X	
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)						X
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Julianne, oh, Julianne--the pinnacle of Italian sarcasm and humor in American form. What would my summer have been without her? A lot less funny and definitely lacking in philosophical understanding, that's what. Julianne could convey Kantian aesthetics like she it's a casual conversation, but she does it with a conviction I haven't seen before. When I want to decompress anything abstract, she's the right person for the job--an extremely effective and enjoyable educator.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)					X	
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)					X	
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)				X		
Quality of the organized local cultural activities (1=terrible, 5=teriffic)						X
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)						X
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)						X
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)						X

Evaluation # 2 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)					X	
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)					X	
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Juliann was a savage. Truly an amazing person and someone who really helped me develop my thoughts on the class, and how the material extended outside of class.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)					X	
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)					X	
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)				X		
Quality of the organized local cultural activities (1=terrible, 5=teriffic)						X
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)						X
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)						X
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)						X

Evaluation # 3 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)				X		
Difficulty overall (1 = easy, 5 = very difficult)					X	
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)	X					
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)				X		
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)	X					
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Above and beyond, extremely enthusiastic and knows what she's talking about.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

	NA	1	2	3	4	5
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)				X		
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	X					
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)				X		
Quality of the organized local cultural activities (1=terrible, 5=teriffic)						X
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)					X	
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)						X
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)						X

Evaluation # 4 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						
Usefulness of the website (1 = not at all; 5 = very useful)						
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)					X	
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)						X
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)	X					
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)						

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	4	X 5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 5 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X

	NA	1	2	3	4	5
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)					X	
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)					X	
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)					X	
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)					X	

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	X 4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	X 3	4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 6 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)			X			
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)						X
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)	X					
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)	X					
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Similar to Chiara, Julianne was a very smart and personable Support Staff. She gave clear, concise answers and was easy to communicate with.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)			X			
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)						X
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)					X	
Quality of the organized local cultural activities (1=terrible, 5=teriffic)						X
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)						X
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)						X
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)						X

Evaluation # 7 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)			X			
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)					X	
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)					X	
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)						X
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

I learned a lot at office hours.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	X 4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 8 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)					X	
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)			X			
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)					X	
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)	X					
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)					X	
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Julianne gave great sections, that however did not mention the readings much.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.					X	

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	X 4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 9 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)					X	
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)				X		
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)					X	
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)				X		
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)				X		

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)					X	
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)					X	
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	X 3	4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	X 3	4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	X 4	5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 10 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)					X	
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)	X					
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)					X	

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	X 3	4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 11 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)					X	
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)					X	
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)					X	
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)					X	
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)					X	
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)				X		

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)					X	

Comment on the Instructional Support Staff associated with your course.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.					X	

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	X 3	4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	X 4	5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	X 4	5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	X 3	4	5

Evaluation # 12 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)					X	
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)						X
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						X
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)						X
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)						X

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

I love Julianne!!!!! She makes us feel at home and comfortable all the time. At the same time, she challenges us to think more deeply on the topics introduced by professor in lecture. Julianne has helped me to make a lot of improvement.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)	NA	1	2	3	4	X 5
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	X 4	5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 13 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)			X			
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)						X
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)					X	
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)						X
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)	X					

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Incredibly sharp, friendly, and a cool person with plenty of stories and diverse experiences. Julianne has plenty of special perspectives for someone her age, and it was fantastic hearing about them from her. She also responded quite well to whatever issues that occurred, be they minor or colossal; she was always willing to help. Amazing TF.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)	NA	1	2	3	4	X 5
How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	4	X 5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 14 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)					X	
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)						X
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)					X	
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)					X	
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)					X	

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Julianne is very passionate about teaching and super fun!

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.						X

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	4	X 5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5

Evaluation # 15 of 15

General Questions

	NA	1	2	3	4	5
Did you find the course intellectually engaging? (1 = not at all; 5 = very engaging)						X
Usefulness of the website (1 = not at all; 5 = very useful)						X
Difficulty overall (1 = easy, 5 = very difficult)				X		
Rate the value of sections/labs (1=Not Valuable; 5=Very Valuable)					X	
OVERALL COURSE RATING (1 = very poor; 5 = outstanding)						X
The assigned reading was useful. (1=Strongly Disagree; 5=Strongly Agree)					X	
How well paced is the course workload? (1 = too slow, 5 = too fast)				X		
Assignments were well chosen and relevant to the material (1=Strongly Disagree; 5=Strongly Agree)						
Assignments and/or problem sets returned promptly (1=Strongly Disagree; 5=Strongly Agree)					X	
Comments on written work were helpful. (1=Strongly Disagree; 5=Strongly Agree)						X

Evaluation of Teaching Assistants

VanWagenen, Julianne Mae

	NA	1	2	3	4	5
Had a good understanding of subject matter (1=Strongly Disagree; 5=Strongly Agree)						X
Gave clear, well-structured presentations (1=Strongly Disagree; 5=Strongly Agree)						X
Was able to guide discussions and keep them moving (1=Strongly Disagree; 5=Strongly Agree)						X
Was receptive to answering questions outside class (1=Strongly Disagree; 5=Strongly Agree)						X
WAS EFFECTIVE OVERALL (1=Strongly Disagree; 5=Strongly Agree)						X

Comment on the Instructional Support Staff associated with your course.

Very good at anticipating and answering questions thoroughly.

Evaluation of Sections/Labs

	NA	1	2	3	4	5
Rate the section or lab meetings, including virtual or video-conference sections.					X	

Evaluation of Study Abroad Courses

	NA	1	2	3	4	5
How well did your program integrate subject matter with your locale? (1=not at all, 5=very well)						X

How much did your skills with the local language improve over the course of your program? (1=none, 5=significantly)	NA	1	2	3	4	X 5
Did you have access to the course materials you needed to complete assignments? (1=not at all, 5=yes, very accessible)	NA	1	2	3	4	X 5
Please rate the following aspects of your program:						
Program housing (1=terrible, 5=terrific)	NA	1	2	3	X 4	5
Quality of the organized local cultural activities (1=terrible, 5=teriffic)	NA	1	2	3	4	X 5
Quality of the organized longer excursions, if any (1=terrible, 5=terrific)	NA	1	2	3	4	X 5
Opportunities to interact with local people and culture outside of the classroom/laboratory (1=nonexistent, 5=very rewarding)	NA	1	2	3	4	X 5
Did the program fulfill your expectations? (1=did not meet my expectations, 5=the program exceeded my expectations)	NA	1	2	3	4	X 5