

Italian Course Descriptions: 2011/2012

<u>FALL 2011</u>	<u>WINTER 2012</u>	<u>SPRING 2012</u>	<u>SUMMER 2012</u>
<u>ITAL 150</u>	ITAL 150	ITAL 150	<u>101, 102, 103</u>
ITAL 151	<u>ITAL 151</u>	<u>ITAL 151</u>	<u>201, 202, 203</u>
ITAL 199	ITAL 199	<u>ITAL 199*</u>	<u>199</u>
<u>ITAL 301</u>	ITAL 301	ITAL 301	
ITAL 303	<u>ITAL 303</u>	ITAL 303	
ITAL 305	ITAL 305	<u>ITAL 305</u>	
ITAL 307	<u>ITAL 307</u>	<u>ITAL 307</u>	
ITAL 317	ITAL 317	<u>ITAL 317</u>	
ITAL 318	<u>ITAL 318</u>	ITAL 318	
<u>ITAL 319</u>	ITAL 319	ITAL 319	
<u>ITAL 320</u>	<u>ITAL 320</u>	ITAL 320	
ITAL 341	ITAL 341	ITAL 341	
<u>ITAL 399</u>	ITAL 399	<u>ITAL 399</u>	
ITAL 407/507	ITAL 407/507	<u>ITAL 407/507</u>	
ITAL 408	<u>ITAL 408</u>	ITAL 408	
ITAL 410/510	ITAL 410/510	ITAL 410/510	
ITAL 441/541	ITAL 441/541	ITAL 441/541	
ITAL 444/544	<u>ITAL 444/544</u>	ITAL 444/544	
ITAL 449/559	ITAL 449/559	<u>ITAL 449/559</u>	
ITAL 461/561	<u>ITAL 461/561</u>	ITAL 461/561	
ITAL 481/581 CANCELED	ITAL 481/581	ITAL 481/581	
<u>ITAL 491/591</u>	ITAL 491/591	ITAL 491/591	
ITAL 607	ITAL 607	ITAL 607	
RL 407/507	<u>RL 407/507</u>	<u>RL 407/507</u>	
<u>RL 608</u>	<u>RL 620</u>	RL 623	

FALL 2011

ITAL 150: Cultural Legacies of Italy - Hester

Italy's contributions to world cultures includes topics such as modern Italian life, Italians in America, Italian cinema and its influence, the Italian Renaissance, Roman art, opera. Course taught in English. [return to course list](#)

ITAL 301: Cultura e lingua: l'Italia contemporanea- Ceccacci

Analysis of Italian history and society since the unification of Italy through the readings of a short novel. Vocabulary enrichment activities and grammar review. [return to course list](#)

ITAL 319: Italian Survey: 19th and 20th Centuries- Derenzo-Huter

Representative literary works from the 19th and 20th centuries with attention to literary analysis and literary history. Conducted in Italian. [return to course list](#)

ITAL 320: Intensive Italian Grammar Review- Ventura

Bridges second- and third-year culture and literature courses. Provides review, synthesis, consolidation, and elaboration of linguistic knowledge gained from lower-division courses. [return to course list](#)

ITAL 399: Federico Fellini- Lollini

"I see no dividing line between imagination and reality" stated Fellini in a famous interview. In moving away from Neorealism and documentary cinema he developed an independent and highly original vision of Italian society and culture that still speaks to contemporary audiences. This course consists of a guided vision and discussion of the following Fellini's legendary films: 1) Lo sceicco bianco (1952); 2. La strada (1954). 3. La dolce vita (1959); 4. Roma (1972); 5. La voce della luna (1990).

Emphasis will be given to language analysis and to the development of oral and aural skills. Some of the topics that we will discuss include: Cinema and Poetry; Cinema and Mass Media in Italy; Italian Religion and the Roman Catholic Church; Rome, the "Eternal City" and the contemporary reality. [return to course list](#)

ITAL 491/591: Poetic Frontiers- History and Geography in Italian Literature- Lollini

This course investigates the role of literature and cinema in shaping questions of cultural, regional and national belonging. We will study the problematic process of the construction of Italian identities along with the emergence of poetic frontiers in the historical experience and geographical configuration of Italian literature. We will study in particular the role of the Mediterranean in promoting contradictory phenomena such as cultural pluralism and colonialism. On the one hand, we will consider how Mediterranean landscape has influenced Italian culture and sense of identity and belonging in specific historical contexts. On the other hand, we will see how human and historical activity has modified and adulterated the Mediterranean landscape from the formation of the Italian national state up to the present time. We will examine literary landscapes from different regions of the Italian Peninsula (Liguria, Sardinia and Sicily) and Mediterranean basin, particularly those related to Italian colonial experience (Libya).

Essays and creative writings from Andrea Zanzotto, Italo Calvino, Francesco Biamonti, Tomasi

di Lampedusa, Vincenzo Consolo, Salvatore Satta, Ennio Flaiano, Mario Tobino, Raffaele LaCapria and Roberto Saviano. Films by Luchino Visconti, Giuliano Montaldo and Mario Monicelli. Selected critical readings from Carlo Dionisotti, Franco Farinelli, Carl Schmitt, Franco Cassano and Predrag Matvejevic. **Period 4.** [return to course list](#)

RL 608: Workshop on Teaching Methodology -Davis

This course is an introduction to the basic principles of second language acquisition and their application in classroom settings. Topics covered include instructional techniques for developing the three language modes (presentational, interpretive, interpersonal), standards for foreign language learning, proficiency assessment, content-based instruction (CBI), techniques for addressing learner variables, and the role of culture in the L2 classroom. In addition to the theoretical readings and discussions, students will develop a portfolio of teaching materials ready for classroom use. (All lectures and readings are in English; individual projects are prepared in your target language.) [return to course list](#)

WINTER 2012

ITAL 151: Italian Cinema (2 credits)- Pazzaglia

Explores a variety of topics of cultural interest through discussions based on weekly viewings of films in Italian. [return to course list](#)

ITAL 303: Cultura e lingua: società, economia, politica- Ceccacci

Analysis of Italian society, its economy and politics from 1950 to present. Readings of short stories and magazine articles, viewing of films. Vocabulary enrichment activities and grammar review. [return to course list](#)

ITAL 307: Oral Skills (2 credits)- Pazzaglia

Practice in improving listening, comprehension, and oral skills in Italian. Communicative activities in class in addition to language laboratory work. Prereq: ITAL 203 [return to course list](#)

ITAL 318: Italian Survey: Baroque and Enlightenment- Lollini

Introduction to major themes and ideas in Italian literature from the baroque and Enlightenment periods through the reading of representative texts. Conducted in Italian. [return to course list](#)

ITAL 320: Intensive Italian Grammar Review- Ventura

Bridges second- and third-year culture and literature courses. Provides review, synthesis, consolidation, and elaboration of linguistic knowledge gained from lower-division courses. [return to course list](#)

ITAL 408: Translation Workshop- Psaki (1-6 credits)

In this workshop students of Italian do a translation project in an area they're especially

interested in, and also focus on the art and practice of translation as an area of study. Translation deepens our knowledge of a foreign language, and brings new texts to English-reading audiences. The workshop format includes class discussions and translation exercises; one-on-one work sessions with a partner; and a presentation to the class of a term-long translation project. Past workshop participants have translated Italian short stories, novels, journalism, oral / family history, popular songs, poetry, graphic novels, film scripts, tourism materials, and scholarship in various disciplines (architectural history, musicology, political science, history, and others). The project length varies according to the number of credits students choose to take. [return to course list](#)

ITAL 444/544: Dante's Divine Comedy- Psaki (2-6 credits)

Dante's Comedy is a paradox: very present in modern culture (everybody "knows" it) but very unfamiliar (nobody reads it). Particularly in Anglophone culture Dante's poem has been, and remains, exceptionally influential, with 150 English translations and counting. It is at once a synthesis of medieval culture, a foundational text for modern culture, and the work of a unique and difficult intelligence. In this course we will read the Comedy paying attention to two particular issues: the authorial persona created in the poem, and the way in which that persona changes in different English translations published in recent years. We will read the Comedy in Italian but make 4-5 forays into comparing English translations, and survey the poem's mammoth critical background as well. Course requirements are variable for variable credit. **Period 1** [return to course list](#)

ITAL 461/561: Images of the Self in Modern Autobiography- Lollini

In this course we will examine different perspectives on Western view of individuality focusing our attention on the notion of "autobiography" as it emerges in Modern Europe. We will begin with a theoretical and historical overview on the questions involved in writing the self. Then we will read the autobiographies of Benvenuto Cellini (1558-56); Giambattista Vico (1725); Vittorio Alfieri (1790), and Carlo Goldoni (1787). Special attention will be given to Vico's autobiography as the ontogenesis of his thought and reenactment of the phylogensis of human kind developed in his major work, the *New Science* (1725-1744). The last part of the course will be devoted to study issues of autobiography and gender. We will read the autobiography of a woman poet, Angela Veronese's *Notizie della sua vita scritte da lei medesima* (1826) and, finally, we will study the emergence of a tradition of spiritual autobiographies by Italian women and read selected texts from Veronica Giuliani. **Period 1, 2, 3, 4?** [return to course list](#)

RL 407/507: Holocaust Writers of the Romance World- Herrmann

Select Holocaust testimonies written in French, Italian and Spanish by French, Italian, Spanish and Eastern European survivors now stand among the most influential and canonical texts of 20th century European letters. Of the countless approaches to the study of Holocaust literature, one that remains largely uncharted entails two interrelated themes: a) non-Jewish survivors' memories of fellow Jewish campmates and b) the contemplation of Jewish national (French and Italian) identity before and after the Shoah. This course thus looks to apprehend how non-Jewish political prisoners (the French writer Charlotte Delbo and the Spanish writer Jorge Semprún) imagined their own fate and survival through the experiences and extermination of Jewish people. Simultaneously and in a comparative fashion the class will explore the destruction or survival of the Jews in the testimonies of the Jewish writers Elie Wiesel, originally from

Transylvania but who wrote in French and Yiddish, and the Italian chemist Primo Levi. We will moreover examine how the cultural and linguistic identity of writers from the European Romance Language world come to shape the testimonial explorations of pre- and post-Holocaust sense of self, language, and nation.

Students will gain knowledge about representations of the Holocaust in Italian, Spanish and French literatures, and be able to engage in debates of issues over form and the possibility and ethics of representation, the role of testimony, the construction of Jewish identity after the Holocaust. The course will enhance skills in literary and cultural analysis. **Period 4.** [return to course list](#)

RL 620: Graduate Study in Romance Languages- Middlebrook

Discussion of purposes, problems, and methods of graduate study in Romance languages. Elements of critical method, research techniques, scholarly writing, and professional development. **Period 1, 2, 3, 4?** [return to course list](#)

SPRING 2012

ITAL 151: Italian Cinema (2 credits)- Pazzaglia

Explores a variety of topics of cultural interest through discussions based on weekly viewings of films in Italian. [return to course list](#)

ITAL 199: Italian for Travelers- TBA

In this Italian for Travel class we will concentrate our attention on situations that you are most likely to encounter when traveling, like meeting people, ordering food in restaurants, purchasing train tickets, asking for directions etc. We will practice pronunciation, oral expression and role-play in order to acquire the basic Italian skills not only to survive in Italy, but most importantly, to enjoy your experience in a more meaningful way, with a deeper understanding for the people, country and culture you are visiting. This class is for those who want to be fully engaged in their travel adventures, feel comfortable when meeting locals and experience Italian culture first-hand. [return to course list](#)

ITAL 199: Roman Architecture- TBA

ITAL 199: Preparation for Travel in Lecce- TBA

ITAL 305: Cultura e lingua: arte, musica, i mass media- Cecacci

Artistic expressions over time and the influence of the mass media on social structures and language. [return to course list](#)

ITAL 307: Oral Skills (2 credits)- Pazzaglia

Practice in improving listening, comprehension, and oral skills in Italian. Communicative

activities in class in addition to language laboratory work. Prereq: ITAL 203 [return to course list](#)

ITAL 317: Medieval and Renaissance- Psaki

Introduction to major themes and ideas in Italian literature and art from the medieval and Renaissance periods. [return to course list](#)

ITAL 399: Italian-American Literature- DeRenzo-Huter

This course is designed to introduce students to Italian-American literature through a close reading of literary texts and films produced from the beginning of the 20th century through today. The discussion will revolve around such issues as national vs. hyphenated identities, stereotypical portrayals of Italian Americans as well as stereotypical imagery of the motherland. Our analysis will be hinged upon topics that are of paramount concern for Italian- American authors: family and gender roles, Catholicism and religion, social and political life, language and violence. Our goal will be to reflect critically on what it means to be Italian-American and on how the representation of the Italian American experience by different authors can help us gain a better understanding of its contribution to American culture. Taught in English. [return to course list](#)

ITAL 407: Italo Calvino- Lollini

In questo corso leggeremo tre racconti fantastici di Italo Calvino: Il visconte dimezzato (1952), Il barone rampante (1957) e Il cavaliere inesistente (1959). Questi tre racconti costituiscono una trilogia che è intitolata I nostri antenati. Sono ambientati in periodi storici diversi, dal medioevo al settecento ma parlano di problemi attuali ancora oggi. Costituiscono una genealogia fantastica e allegorica di come si è venuta a formare la Repubblica Italiana dopo la seconda Guerra mondiale. Il corso presterà particolare attenzione all'analisi linguistica, stilistica e letteraria, senza dimenticare lo sfondo storico delle vicende. [return to course list](#)

ITAL 449/549: Court Culture- Hester

This course aims to examine 16th-century Italian literature in relation to Renaissance court culture. In particular, we will focus on the role of the male and female courtier (idealized, realistic, satirized) and the relationship of literary production to patronage. We will examine representative texts through the prism of social dynamics, gender roles, political intricacies, and humanist culture. Primary readings will include Castiglione's Book of the Courtier, Machiavelli's The Prince, Aretino's La Cortigiana, Ariosto's Satire, and Della Casa's Il Galateo. **Period 2.** [return to course list](#)

RL 407/507: Medieval Literature and Music- Psaki

Medieval love poetry and courtly narrative are typically studied in silence, in solitude, and in the library. Yet given a literacy rate in the low single digits, medieval texts were far more often sung and performed than read in books. Because the performance of medieval poetry and narrative is one of the most electrifying research areas in Medieval Studies today, we are offering the first joint RL-Music seminar, to be taught by Gina Psaki (RL) and [Anne Azéma](#) (soprano and artistic director of the Boston Camerata), in collaboration with Eric Mentzel (professor of voice, UO SOMD).

In this seminar, students will both study the form, content, and history of medieval lyric and narrative, and help create a musical-dramatic performance of it, blending research and writing with experiential learning and performance. We will explore the lyric poetry of the troubadours and trouvères of the twelfth and thirteenth centuries, and how it makes its way into medieval narrative texts such as the *Tournoi de Chauvency* (preserved in only one manuscript, Oxford Bodleian Douce 308, c. 1310).

The *Tournoi de Chauvency* describes a week of courtly festivities—jousting, feasting, flirting, music-making and dancing—in 13th-century Lorraine, and it reflects the entire chivalric ethos, illuminating many aspects of the medieval social order. We'll explore the text (a narrative studded with lyric songs); the manuscript which preserves it; the celebratory event it describes, and its historical context; techniques of text and music editing; and the process of reconstructing the context for medieval music performance. We'll look at related literature from medieval France and Provence; its influence and afterlife in Italy and Italian; the scripts, compilation practices, purposes, and value of medieval manuscripts (as opposed to modern critical editions); and the musical landscape of medieval France and Italy.

No specialized background is necessary for this course, beyond the ability to read French or Italian; discussion in English. **Period 1.** [return to course list](#)

SUMMER 2012

ITAL 101, 102, 103: 1st Year Italian

Introduction to Italian stressing speaking, reading, writing, and comprehension skills.

Sequence. [return to course list](#)

ITAL 199: Venice through Arts and Literature- Rubenstein Calevi (2) 7/23-8/15

no description available [return to course list](#)

ITAL 201, 202, 203: 2nd Year Italian

Review of grammar, reading of short literary and cultural texts, development of speaking and writing skills. Sequence. Conducted in Italian. [return to course list](#)