

# ITALIAN COURSE DESCRIPTIONS 2012-2013

<u>FALL 2012</u>	<u>WINTER 2013</u>	<u>SPRING 2013</u>	<u>SUMMER 2013</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	<u>ITAL 199</u>	<u>ITAL 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>	
<u>ITAL 307</u>	<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	
ITAL 399	<u>ITAL 399</u>	ITAL 399	
ITAL 407/507	ITAL 407/507	<u>ITAL 407/507</u>	
ITAL 408	ITAL 408	ITAL 408	
<u>ITAL 410/510</u>	ITAL 410/510	ITAL 410/510	
ITAL 441/541	<u>ITAL 441/541</u>	ITAL 441/541	
ITAL 444/544	ITAL 444/544	ITAL 444/544	
ITAL 449/559	ITAL 449/559	ITAL 449/559	
ITAL 461/561	ITAL 461/561	ITAL 461/561	
ITAL 481/581	ITAL 481/581	<u>ITAL 481/581</u>	
ITAL 491/591	ITAL 491/591	ITAL 491/591	
ITAL 607	ITAL 607	ITAL 607	
<u>RL 407/507</u>	<u>RL 407/507</u>	<u>RL 407/507</u>	
<u>RL 607</u>			
<u>RL 608</u>	<u>RL 620</u>	<u>RL 623</u>	

## **FALL 2012**

### **ITAL 150: Cultural Legacies of Italy - Psaki**

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 307: Oral Skills (2 credits)- Antonelli**

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 319: Italian Survey: 19th and 20th Centuries- Pazzaglia**

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 410/510: Making Men in Italian Cinema- Rigoletto**

This module has both a theoretical and a historical dimension. It aims to provide students with an understanding of how cinema 'assembles' images of men and of how these images become meaningful to film audiences: students will acquire a language and a methodology for reading masculinity as a category of critical analysis.

We will examine some of the narrative and aesthetic procedures that have been used to construct different forms of cinematic masculinity by considering, for example, questions of genre, point of view and mise en scène. The module has also the objective of exploring some of the ways in which Italian cinema, throughout its history, has repeatedly made use of ideas about masculinity as crucial components in the articulation of discourses about the nation and its socio-political lacerations. We will look at the representations of male vulnerability and ineptitude of the post-war period and the radical challenges to male identity following sexual liberation in the 1970s. In doing so, we will also unpack the notion of male crisis and will discuss its relevance (and its meanings) to Italian cinema. Films under consideration may include Ladri di biciclette, Il bandito, La dolce vita, Una giornata particolare, Il conformista and La città delle donne. [return to course list](#)

### **RL 407/507: Travel Literature in the Age of Curiosity- Hester**

For centuries travel and travel writing have been parallel endeavors. In the early modern period, prescriptions concerning the art of travel also addressed how to properly chronicle a journey.

However, as curiosity became an acceptable motive for travel, European travelers took greater individual liberties not only in choosing an itinerary but also in narrating their travels. In this course we will read from English, French, Italian, and Spanish travel accounts in order to consider a broad range of issues and questions, including: taxonomies of travel writing, travel narrative as theoretical discourse, and the construction of local and global identities through the representation of travel. Readings will include the travel writing of humanists, navigators, conquistadores, Grand Tourists, adventurers, and fugitives.

This course is taught in English. Romance languages students will read the primary texts and complete written work in their target language to receive credit in French, Italian, or Spanish.

**M.A. periods: Spanish 1,2; French 1, 2; Italian 2,3.**      [return to course list](#)

**RL 607: Doctoral Workshop (2 credits)- Taylor**

no description available at this time.      [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](#)

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**WINTER 2013**

**ITAL 151: Italian Cinema (2 credits)- Giannetti**

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

**ITAL 199: Vicenza Program- TBA**

no description available at this time.      [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)- Giannetti**

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- De Renzo-Huter**

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 399: Translation- Richards**

Translation is an engaging, enriching, and challenging way to test and deepen your knowledge of Italian, as well as a way to bring new texts to English-speaking audiences large or small. This workshop allows you to pursue a translation project in an area of interest to you and focus on the theory and practice of translation as an area of study. Interested students will also have the opportunity to consult with the instructor on ways of continuing their work beyond the course—for example, pursuing publication, grants, professional opportunities, or translation programs. The format of the workshop will include class discussions (of translation exercises, language-specific translation problems, how to read translations, and theoretical readings) and collaborative work sessions. Assignments also include brief reading responses and a final project. Prerequisite: one 300-level Italian course. [return to course list](#)

**ITAL 441/541: Boccaccio- Psaki**

This course gives an introduction to Boccaccio's Decameron, the major collection of short prose fiction of the European Middle Ages. In addition to reading the Decameron itself, we'll look at some major critical writing on the work and on the novella and frametale form. Student projects will look at some of the texts which influenced the Decameron and which it influenced, including a series of adaptations focused on the issues of gender and sexuality which are so prominent in Boccaccio's tales (Chaucer, Christine de Pizan, Marguerite de Navarre, Jane Smiley, Julia Voznesenskaya, Pier Paolo Pasolini, Aldo Busi, Fay Weldon, among others). Course readings in Italian and English. **M.A. Period 1** [return to course list](#)

**RL 407/507: Music Wandering the Medieval Romance-Speaking Mediterranean- Wilhite**

This course on lyrics composed in Arabic, Hebrew, proto-Spanish, Occitan, Catalan, French, and Italian will be conducted in English. Our objective as regards understanding the geography of the region will be twofold: First we will examine the unique abundance of cultural activity that benefits the region due to its situation along the Mediterranean coast. The historical documents will lead our journey so that we may attempt to recreate the itineraries of medieval musicians. By the end of the course we should be capable of mapping the movements of musical traditions crisscrossing the coasts of the Mediterranean as well as the Sea itself. Second, in so doing we will carefully watch how our study of historical relationships transforms our understanding of a particular region so that we are able to break free from anachronistically viewing the region as divided according to its current national boundaries.

We will focus on the lyrical traditions that move from Baghdad to the Califate of Cordoba which then push upwards towards the Pyrenees where the lyrics of fin' amors composed by troubadours dominate on both sides of the mountain range until the Albigensian Crusade sends its songs into

the safety of Catalonia and the Apennine Peninsula. Current scholarship will ground us in the relatively new discipline of Mediterranean Studies. The primary texts will be largely lyrical with examples coming from the Arabic and Hebraic traditions of Al-Andalus, the fin' amors cansos and political sirventès of the troubadours, and the Sicilian school to the dolce stil nuovo. However, the course must also address the travels that take place after the joglars and trobadors fell still in silence; the very characteristics of uniquely Mediterranean cultural confrontations and exchanges is what explains the strange transmission of these lyrical cultural legacies. **M.A.**

**Period: 1**

### **RL 407/507: Auteurs and Authorship in French and Italian Cinema: Rigoletto**

Internationally famous thanks to canonical directors such as Visconti, Fellini, and Renoir, Italian and French cinema are often defined against Hollywood's system of mass production, distribution and exhibition. This understanding largely relies on the significance that film auteurism as a critical and cultural practice has had in these two countries. Emerging in France in the 1950s, the politique des auteurs propounded a romantic vision of the film director as supreme creative force. It established the idea that cinema could achieve the status of art only when a film was the expression of a single artist successfully struggling against an industrial system to assert his/her creative autonomy. In Italy, this notion was especially influential in the 1960s thanks to the work of directors such as Michelangelo Antonioni, who reached international fame for his distinctive stylistic approach and his ability to resist mainstream modes of film narration.

In this course, we will learn to recognize distinctive authorial markers (e.g. stylistic signature, idiosyncratic modes of narration etc.) in a number of films including *A bout de souffle* (dir. Godard, 1960), *Les quatre cents coups* (dir. Truffaut, 1959), *L'avventura* (dir. Antonioni, 1960), *Il conformista* (dir. Bertolucci, 1970) and *Caché* (dir. Haneke, 2005). We will also consider some of the problems that film auteurism raises. For example, we will test the usefulness of this critical approach in light of the largely collaborative nature of film production (the role of scriptwriters, actors, cinematographers etc.) and of the hierarchies and exclusions that this approach tends to produce. **M.A. Period: 4** [return to course list](#)

### **RL 620: Graduate Study in Romance Languages- Herrmann**

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

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## SPRING 2013

### **ITAL 151: Italian Cinema (2 credits)- Antonelli**

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 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)- Antonelli**

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 407: Cinematic Forms & Contexts: Post War- Rigoletto**

The course introduces students to the study of cinema after WW2. Students will consider technical and theoretical questions regarding the production, distribution and exhibition of Italian films in these years. They will be encouraged to reflect on the significance of Italian post-war cinema within the broader history of world cinema. We will discuss and analyze closely a number of films by considering their formal aspects, their thematic concerns and their relation to the particular context in which they were made and shown. [return to course list](#)

### **ITAL 481/581: Between Romanticism and Modernism: The experience of Scapigliatura**

**Milanese- DeRenzo Huter** The crisis of Romantic culture and of the values of post-unitary Italy between 1860 and 1880 marked the birth of the literary movement of Scapigliatura. The works of the writers and intellectuals who participate in this literary experience constitute a “deviant” line in the Italian literary tradition. Representing the individual’s vulnerability through images of deviation from normalcy such as psychological inertia, sexual perversity, and prodigality decadent literature proposes an alternative morality that transcends institutionalized values. This course will examine the transgressive, anticlerical, blasphemous and experimental aspects of Scapigliati’s narratives. We will also refer to the international background that has influenced

them (Heine, Baudelaire, Poe, etc) and discuss the relevance of their literary legacy. (It satisfies period 3).no description available at this time. [return to course list](#)

### **RL 407/507: The Idea of Europe- Gould/Hester**

The Idea of Europe is a team-taught, multi-disciplinary course that explores the meaning(s) of Europe past and present, and the conundrum that is European identity. Guest faculty from a variety of disciplines on campus (humanities, social sciences and the arts) lecture weekly on the European legacy as we explore cultural, historical, political and social institutions that continue to inform our ideas of Europe today. While the overall framework is historical, the course is a creative investigation into different perspectives, texts, issues, and disciplinary assumptions--often incompatible or competing--that shape "Europe" as an object of study. Each lecture and selected readings open an aspect of Europe from antiquity to the present. While the course is taught in English, it may bear credit for all degree programs in Romance Languages. Individual exploration of original materials in the European languages is encouraged. Students will be required to keep a reaction journal and to complete a term paper or project on some aspect of Europe. (Can qualify for **any M.A. period** depending on the final project). [return to course list](#)

### **RL 407/507: Preforming Pilgrimage- Psaki**

The basis of this course will be the writing associated with pilgrimage in the Middle Ages. We will read the pilgrimage guides and lyric song of men and women traveling for religious purposes, to Rome, to the Holy Land, to Conques, to Santiago de Compostela, to Canterbury. The culmination of the course will be a public performance, with Lori Kruckenberg's MUS 4/507, of an array of high and late medieval songs composed for pilgrimage.

Our readings will emphasize how medieval pilgrims received, preserved, and interpreted their journey and their spirituality in musical form—and also how modern people receive, preserve, and interpret these songs of the Middle Ages. Our primary sources will lead into several other areas: related literature from medieval France, Provence, Iberia, and Italy; the scripts, compilation practices, purposes, and value of medieval manuscripts (as opposed to modern critical editions); the ethos and values of mysticism, communal worship, penitence, armed pilgrimage (what we call Crusade), and formal religion; and the musical landscape of medieval France, Italy, and Iberia.

Our class sessions will be divided among short lectures, discussions (open class and in small groups), structured listening, and reading. Reading for class, participating in class discussion, and contributing to the collective project are as important as writing assignments. We'll usually be meeting with the students in MUS 4/507 for the 5-6 p.m. hour. Performance-friendly participants will be encouraged to deepen their understanding of medieval lyric through a personal performance, including song, accompaniment, recitation, or a combination of these. However, no specialized background is necessary for this course: all students will contribute to mounting the performance, though not all will be performing in it. **Period 1** [return to course list](#)

### **RL 623: Literary Translation: A Workshop in Theory and Practice- Gladhart & McPherson**

In this course, we begin with the premise that the practices and theories of literary translation are profoundly interconnected and that they can most productively be explored together. The questions and challenges we encounter in literary translation have vital implications for our work as literary scholars. Engaging in (and thinking about) translation gives us insight into the rich complexities of what we are doing as readers of texts. Translation is also about the promises of and obstacles to cross-cultural communication and understanding. The work for this course will include close readings and analysis of selected literary texts alongside their translations; critical readings of translators' introductions and notes; and readings of seminal texts in translation history and theory. Students will also participate in language-specific translation workshops. Visiting speakers will include: Québec feminist Nicole Brossard whose literary and theoretical work offers a vital and profound engagement with translation as a feminist practice; Susanne de Lotbinière-Harwood, one of Brossard's translators; and Professor Gary Racz, specialist in translation studies, translator of poetry and drama from Spanish into English, and current president of the American Literary Translators Association. While the course is taught in English, students may make arrangements to earn credit for **Period 3 or Period 4** in French or Spanish. May be taken for 2 or 4 credits. [return to course list](#)

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### **\*SUMMER 2013\***

#### **ITAL 101, 102, 103: 1st Year Italian**

Introduction to Italian stressing speaking, reading, writing, and comprehension skills. Sequence. [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](#)