

Italian Course Descriptions: 2013/2014

To view course descriptions simply click on a course number or scroll down.
 For classes with a language focus (101-203) see the [UO class schedule](#) or the UofO [Online Catalog](#).

Only courses with [active links](#) will be offered during the 2013/2014 academic year

FALL 2013	WINTER 2014	SPRING 2014	SUMMER 2014
ITAL 150	ITAL 150	ITAL 150	101, 102, 103
ITAL 151	ITAL 151	ITAL 151	201, 202, 203
ITAL 199	ITAL 199	ITAL 199	
ITAL 301	ITAL 301	ITAL 301	
ITAL 303	ITAL 303	ITAL 303	
ITAL 305	ITAL 305	ITAL 305	
ITAL 307	ITAL 307	ITAL 307	
ITAL 317 	ITAL 317 	ITAL 317 	
ITAL 318 	ITAL 318 	ITAL 318 	
ITAL 319 	ITAL 319 	ITAL 319 	
ITAL 320	ITAL 320	ITAL 320	
ITAL 341	ITAL 341	ITAL 341	
ITAL 399	ITAL 399	ITAL 399	
ITAL 407/507	ITAL 407/507 	ITAL 407/507	
ITAL 408	ITAL 408	ITAL 408	
ITAL 410/510	ITAL 410/510	ITAL 410/510	

ITAL 441/541	ITAL 441/541	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	ITAL 481/581	
ITAL 491/591	ITAL 491/591	ITAL 491/591 ♦	
ITAL 607	ITAL 607	ITAL 607	
RL 407/507	RL 407/507	RL 407/507	
RL 607	RL 607	RL 410/510	
RL 608	RL 620	RL 623	

♦ = counts toward on-campus requirement for **MINOR** only

◆ = counts toward on campus requirement for **MAJOR** and **MINOR**

** There may be more than one course with this course number offered during the same term**

FALL 2013

ITAL 150: Cultural Legacies of Italy - Lollini

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)- 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 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 449/559: Women Writers- Hester ♦

This course examines the rich and varied contributions of Italian women writers in the 16th and 17th centuries. Specifically, we will consider the relationship between gender and genre and read examples of lyric poetry, epistolary writing, treatises in defense of women. Discussions will take into consideration different early modern notions of and representations of woman, and will elucidate the ways in which women writers—whether noblewomen, nuns, actresses, or courtesans—represent themselves and women characters in their texts. Among the authors whose works we will read are Vittoria Colonna, Veronica Franco, Isabella Andreini, Lucrezia Marinella, and Arcangela Tarabotti. Taught in Italian. **MA period 2** [return to course list](#)

ITAL 461/561: Vico, the Settecento and Modern Autobiography- Lollini ♦

In this course we will first examine different perspectives on Western view of individuality, focusing our attention on the idea of “autobiography” as it emerges in Modern Europe, paying particular attention to the intersection between philosophical, religious and literary discourses. We will begin with a theoretical and historical overview on the questions and concepts involved in writing the self. Is it possible a general theory of autobiography? What is the role of “truth” and “fiction” in autobiographical discourse? What are the differences between confessions, memoirs and autobiographies? How do humanist and Renaissance notions of self-fashioning influence the autobiographical discourse? Is there a role for intersubjectivity in autobiography? How does the landscape contribute to the formation of modern ideas of subjectivity? Then, we will address the specific character of literary autobiography emerging in eighteenth-century Italy. We will read selections from the autobiographies of an artist, Benvenuto Cellini (1558-56), a woman mystic, Veronica Giuliani (1624-1725), a philosopher, Giambattista Vico (1725), a playwright, Carlo Goldoni (1787), two poets, Vittorio Alfieri (1790) and woman poet inspired by the Academy of Arcadia, Angela Veronese (1826), and an adventurer, Giacomo Casanova (1791-1798). Special consideration will be given to Vico’s autobiography as the ontogenesis of his thought and reenactment of the phylogenesis of human kind developed in his major work, the *New Science* (1725-1744). Drawing on the notions and techniques learned from the readings, undergraduate students may opt to write their own autobiography instead of the final paper.

M.A. Period 3 [return to course list](#)

RL 608: Workshop on Teaching Methodology -Davis

This course is the starting point for pre-professional training in the teaching of Romance languages (French, Italian, and Spanish) to adults. The class readings, lectures, discussions, and portfolio activities will help you to:

- design and implement a complete instructional sequence for new material, with attention to sequencing of activities, learning styles, and modes of communication (presentational,

interpretive, interpersonal);

- personalize instruction for a diverse group of learners, with different motivations and interests in language study;
- demonstrate knowledge and understanding of major concepts and the historical context of the field of language learning and teaching in the U.S.;
- utilize effectively and appropriately a range of technologies for the second language classroom; and
- reflect on your own professional practice and by analyzing and evaluating your own teaching and that of your peers.

This class is required of all new GTFs in Romance Languages. [return to course list](#)

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WINTER 2014

ITAL 151: Italian Cinema (2 credits)- TBA

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- Wingard

no description available at this time. [return to course list](#)

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

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)- 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 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- Ceccacci

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 341: Dante in Translation- Psaki

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ITAL 407/507: Popular Genre Cinema- Rigoletto ♦

Italian cinema has generally been seen as a source of films for the international art house circuit. Unsurprisingly, most of the publications and university courses on Italian Cinema tend to focus on Neorealism and on some of the iconic directors of the European auteur film canon (Pasolini, Fellini, Antonioni etc.). This course looks at another kind of Italian cinema. It explores the significance of some of the popular genre films that made Italy, for much of the post-war period, the largest European export market in Europe (melodramas, westerns, commedie all'italiana, peplum, , horror, sex comedies etc.). Students will learn to identify the particular formulas, conventions and generic codes used by these films. The course will also explore the notions of 'popularity' and 'popular entertainment' in order to assess their meanings in the Italian context.

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RL 407/507: Re-reading Petrarch in the Digital Era- Lollini

Stanley Fish has recently posed an important question that will be at the core of this course: "Does the digital humanities offer new and better ways to realize traditional humanities goals? Or does the digital humanities completely change our understanding of what a humanities goal (and work in the humanities) might be?" We will look for provisional and partial answers to these broad questions focusing on the Oregon Petrarch Open Book project being developed at the University of Oregon. We will address in a new perspective the relevance of Petrarch's Canzoniere to the formation of modern lyric and love discourse, exploring various ideas of subjectivity as they relate to reconfigured notions of authorship and readership in the digital environment. In true Web 2.0 fashion, students in selected activities (from transcribing manuscripts, incunabula and commentaries, to studying different translations and modern re-writings, from analyzing intersemiotic transpositions to creating tweets) will become discussants and contributors to the ongoing dialogue with the text and among its readers. The class will be organized in a scale-up learning environment specifically created to facilitate active, collaborative learning in a studio-like setting. Depending on the focus of their final projects graduate students may apply this course to the credits for **M.A. Periods 1, 2, 3 or 4**.

See the [Oregon Petrarch Open Book](http://petrarch.uoregon.edu/) at: <http://petrarch.uoregon.edu/>

RL 407/507: Gendered Experiences of the Holocaust in the Romance World- Herrmann

This course will be designed around the concept of gender, looking to explore the ways in which gender identity, sexuality, love relationships, parenthood, and sexual violence impacted how individuals and groups experienced the Holocaust. Students will come away with a deeper understanding of the points of difference and similarity between male and female experiences in a variety of situations, including early persecution, concentration camp life, life in hiding, the fate of families, and the impact of the Holocaust on survivor's gendered sense of self. The course aims to be interdisciplinary, and will expose students to texts from history, literature, autobiography, and film. Students will moreover devote a unit of study to the experiences of gays and lesbians; to how gender identity is expressed in Holocaust memoirs, diaries, and art. Because this course is cross-listed with Romance Languages, it will focus primarily, but not exclusively, on the production about and by people from Italy, France, Spain and Romania.

Students seeking credit in French, Italian or Spanish will need to read primary texts in the target language and also write reviews of two target language critical articles or chapters dealing with the primary text. Graduate students will write a final research paper of 12 pages. [return to course list](#)

RL 607: Doctoral Workshop- Taylor

Intercultural and Collaborative Approaches for Doctoral and Pre-Doctoral Candidates. This workshop is designed to give advanced Romance Languages PhD students the opportunity to share their writing and engage in constructive peer critique. Participants will have the opportunity to hone research and writing abilities in English and, to the best of our collective abilities, in the romance language(s) in which we work. We will also cover topics of professionalization specific to doctoral candidates charting unique research trajectories and preparing for the job market in higher education such as: identifying sources of internal and external funding; writing grant proposals; identifying and participating in relevant scholarly organizations, events and publications; assembling a dossier and preparing for interviews. [return to course list](#)

RL 620: Graduate Study in Romance Languages- Enjuto-Rangel

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SPRING 2014

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 491/591: Sicily, Sardina, and the Mediterranean- Lollini ◆

In this course we will study the emergence of an Italian Ecocriticism tracing its origin in Giambattista Vico's idea of "poetic geography" and following its more recent developments, including the idea of Italian literary bioregionalism and ecological citizenship (Serenella Iovino). We will focus our attention on the problematic relationships between culture and nature and

investigate the active role that the natural environment plays in shaping questions of cultural, regional and national belonging as they transpire in literature and cinema. We will study in particular the role of the Mediterranean in promoting contradictory phenomena such as insularity and isolation, 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 different bioregional systems, with special attention devoted to Sicily and Sardinia. On the other hand, we will study 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. Ultimately, our goal is to become able to realize and appreciate the crucial role that literature and cinema play in spreading the much needed awareness of the interconnectedness of all living forms, of a comprehensive sense of place and ecological citizenship.

Essays and selected creative writings from Andrea Zanzotto, Italo Calvino, Francesco Biamonti, Tomasi di Lampedusa, Vincenzo Consolo, Salvatore Satta, Grazia Deledda, Marcello Fois, Raffaele LaCapria and Roberto Saviano. Films and documentaries by Luchino Visconti, Vittorio De Seta and Salvatore Mereu. Selected critical readings from Carlo Dionisotti, Franco Farinelli, Franco Cassano, Predrag Matvejevic and Serenella Iovino. **M.A.Period 4**

RL 407/507: Liberation and Critique around the 1970s: French and Italian Theories of Sex and Gender from a Bygone Age- Schachter

This course will take as its point of departure a thread of critical thought that was largely and perhaps prematurely abandoned: the radical thinking about sex and gender in France and Italy during the 1970s characterized by a queer combination of Marxism and psychoanalysis. Marxism had often been inattentive to questions of gender and, at least in its political manifestations, frequently suspicious of homosexuality while psychoanalysis could serve advocates of “normative” development, but numerous revolutionary thinkers concerned with what we might provisionally call the sex-gender system nonetheless turned to them in articulating liberatory theories of the polymorphously desiring subject and developing potent critiques of the family, reproduction, patriarchy, heterosexuality, sometimes homosexuality, and indeed identity itself. After surveying some of these critical theories of the subject and a few equally critical responses to them, we will briefly address subsequent developments in thinking about sex and gender in Italy and France as well as the influence of this work in the Anglophone world. We will also think about whether these radical critical projects from a prior generation might not have renewed relevance for literary and cultural analyses pursued in an age when major advancements in civil rights (however unequally distributed) often go hand in hand with the normalization of political aspiration. Readings will include works by Mario Mieli, Guy Hocquenghem, Monique Wittig, Luce Irigaray, Adriana Cavarero and Michel Foucault, among others. Discussions will be held in English. Most if not all assigned texts will be made available in English as well as the original language if it is not English. Students in Romance Languages will be expected to read in their target languages when possible. [return to course list](#)

RL 407/507: Theorizing the Plantation- Millar

What is the Plantation, and what have been its effects on Caribbean and Latin American culture? This course will examine the development of the Plantation in the Americas as an economic, political, socio-historical and cultural marker of modernity. Our goals will be to think through theoretical and literary writings on the plantation system and its associated socio-cultural

institutions (colonialism, slavery, sugarocracy, etc.) in Spanish, French and Portuguese-language contexts. We will discuss questions such as: How does the Plantation change as a system through time and in different places? What intersecting sources and forms of knowledge come about through the Plantation, and what kinds of social and epistemological violence does the Plantation produce? How does the Plantation serve as both a violent and repressive, as well as a nostalgic and idyllic, counterpoint to the metropolis, while it simultaneously becomes a site of economic and industrial modernization? All readings will be available in English and the language of their composition. **MA Periods 3 and 4.**

RL 407/507: Medieval Literature & Music- Wacks

This course provides an overview of lyric composition and performance in the Iberian Peninsula from the 11th to the 16th centuries. In it, we will study courtly lyric and music of al-Andalus, of Christian Iberia, and of the Jewish communities under both Islamic and Christian rule. In particular we will examine courtly appropriations of popular styles, Church music, the question of the Andalusian influence on troubadour lyric, and modern interpretations of medieval Iberian lyric modes such as the muwashshah, the troubadour lyric, the villancico/cantiga de amigo, and the cancionero corpus of courtly lyric. This course will be co-taught with by Prof. [Lori Krukenberg](#) (School of Music and Dance) and Prof. [David Wacks](#) (Dept. Romance Languages).

RL 410/510 Language Teaching Planning- Barnett

Application of teaching principles and practices in teaching instruction. Practical techniques for developing activities to incorporate three modes of communication (presentational, interpretive, and interpersonal) as well as skills in listening, speaking, reading, and writing second languages. This course is normally offered as LT 436/536 and is for students seeking the certificate in Second Language Acquisition and Teaching (SLAT). Interested RL students not seeking SLAT certificate should contact instructor (cbarnet@uoregon.edu).

RL 623: Film Aesthetics: Sex- Rigoletto & Herrmann

This course has two objectives: the first is to teach students how to perform a critical analysis of films. The course aims to give students the skills and knowledge necessary for understanding film form and film style. Students will learn how to analyze film narrative, mise-en-scene, camera movement, cinematography, editing etc. The second objective of the course is to think about the functions of sex in cinema. We will ask some questions about the conditions that inform and regulate the visibility (or invisibility) of particular forms of carnal knowledge, desires, and practices in films. We will also explore the kind of spectatorial experiences that are produced through this cinematic encounter with sex. [return to course list](#)

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