

Italian Course Descriptions: 2014/2015

ex: 101 = course NOT being offered (*plain text*)

ex: **101** = course being offered (*bold & underline*)

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

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

<u>Fall 2014</u>	<u>Winter 2015</u>	<u>Spring 2015</u>	Min ◇ Maj ◆	<u>Summer '14</u>
<u>101</u> , 102, 103	101, <u>102</u> , 103	101, 102, <u>103</u>		<u>101, 102, 103</u>
104, 105	<u>104</u> , 105	104, <u>105</u>		104, 105
<u>150</u> , 151	150, 151	150, <u>152</u>		
199	<u>199</u>	199		199
<u>201</u> , 202, 203	201, <u>202</u> , 203	201, 202, <u>203</u>		<u>201, 202, 203</u>
<u>301</u>	301	301		301
303	<u>303</u>	303		303
305	305	<u>305</u>		305
<u>307</u>	<u>307</u>	<u>307</u>		307
317	317	<u>317</u>	◇	317
318	<u>318</u>	318	◇	318
<u>319</u>	319	319	◇	319
320	<u>320</u>	320		320
341	341	341		
399	399	399		
407, 407/507	407, 407/507	<u>407</u> , 407/507	◆	
408	<u>408</u>	408		
410, 410/510	410, 410/510	410, 410/510	◆	
441, 441/551	441, 441/551	441, 441/551	◆	
444, <u>444/544</u>	444, 444/544	444, 444/544	◆	
449, 449/549	449, 449/549	449, 449/549	◆	
461, 461/561	461, 461/561	461, 461/561	◆	

481, 481/581	481, <u>481/581</u>	481, 481/581	♦	
491, 491/591	491, 491/591	491, 491/591	♦	
607	607	607		

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

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

FALL 2014

ITAL 101, 102, 103: First-Year Italian- Various

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

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. ↑

ITAL 201, 202, 203: Second-Year Italian- Various

Review of grammar, reading of short literary and cultural texts, development of speaking and writing skills. Sequence. Conducted in Italian. Prereq for 201: first-year language competence. ↑

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. ↑

ITAL 307: Oral Skills (2 credits)- Various

Practice in improving listening, comprehension, and oral skills in Italian. Communicative activities in class in addition to language laboratory work. Prereq: ITAL 203. ↑

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. ↑

ITAL 444/555: Misoginia- Psaki

We will examine misogynous and philogynous writing both medieval and modern. To begin with we will focus on "phobic" misogyny – an explicit antipathy toward women expressed in texts that exist to discredit and disadvantage them.

The first half of the course will focus on misogynous and philogynous texts from medieval and early modern Italy: the anonymous Proverbs on the Nature of Women (13th c.), Boccaccio's Corbaccio (c. 1356), Antonio Pucci's Contrasto delle donne (1371), Giuseppe Passi's I donneschi difetti (1599), and either Moderata Fonte's Il Merito delle donne (1600) or Lucrezia Marinelli's La nobiltà ed eccellenza delle donne (1600). Translations into English or modern Italian will be available. We will begin by reading misogynous and philogynous writing as an exercise in discourse analysis. What are the thematic constants in misogynous writing? What speakers and listeners do the texts construct, and how? What models of femininity and masculinity do they construct? By whom and for whom were they produced? The second half of the course will focus on misogyny both phobic and structural in modern and contemporary Italy and the U.S. "Structural" misogyny describes social, legal, political, and economic structures that disadvantage women even in the absence of a conscious hostility toward them. Historical and theoretical analyses will focus not only on misogyny but also on how we study it. Why is misogyny

such a touchy subject? Was the Middle Ages more tendentially and irremediably misogynous than the present? What elements of modern misogyny are familiar from the past, and which are novel? **M.A. Periods 1, 2, or 4.** ↑

WINTER 2015

ITAL 101, 102, 103: First-Year Italian- Various

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

ITAL 104, 105: Intensive First-Year Italian- Various

Covers in two terms the work of ITAL 101, 102, 103. Cannot be taken in any combination with ITAL 101, 102, 103 to total more than 15 credits of first-year Italian. ↑

ITAL 201, 202, 203: Second-Year Italian- Various

Review of grammar, reading of short literary and cultural texts, development of speaking and writing skills. Sequence. Conducted in Italian. Prereq for 201: first-year language competence. ↑

ITAL 199: Vicenza Program- Wingard

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. ↑

ITAL 307: Oral Skills (2 credits)- tba

Practice in improving listening, comprehension, and oral skills in Italian. Communicative activities in class in addition to language laboratory work. Prereq: ITAL 203. ↑

ITAL 318: Italian Survey: Baroque & 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. ↑

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. ↑

ITAL 408: Workshop in translation- Psaki

This workshop lets students pursue a translation project in an area of interest to them, and focus on the art and practice of translation as an area of study. Translation is an involving, enriching, and challenging way to test and deepen a knowledge of Italian, as well as a way to bring new texts to English-speaking audiences large or small. The format of the workshop will include class discussions and exercises, small group work sessions, one-on-one work sessions with me, and discussion in electronic format on Blackboard. Students will be paired with a partner for the workshop, and will be the first readers and resources for each other.

Since students can sign up for between 1 and 6 credits, the length and scope of individual translation projects will also vary. By the end of week 3 students will identify a translation project which I have to approve. The criteria for selection: the text must not be already available in English translation; the text must be feasible but also extend the student's language ability; and students should try to choose a project that other students can help with. In the past students have focused on: literary translation (various periods); history / political science; Italian journalism; art history / music history (various periods); oral history / family history; creative and performing arts; popular songs / lyrics; graphic novels; web-based publications; film scripts; tourism materials. ↑

ITAL 481/581: Manzoni, Verga and Pirandello- Lollini

In this course we will read two masterpieces of Italian literature of the nineteenth century: *I promessi sposi* (The Betrothed) by Alessandro Manzoni and *I Malavoglia* (The House by the Medlar Tree) by Giovanni Verga. These two novels created the modern consciousness of Italian language, one in which the Tuscan code has to live with the language that comes from the Southern periphery. Our reading will focus on the irony of the novel that we will study also in the theoretical interpretations of György Lukács and Mikhail Bakhtin, among others. In the last part of the course we will explore the developments of irony in the novel of the twentieth century. We will read two works by Luigi Pirandello, *Il fu Mattia Pascal* (The Late Mattia Pascal), and *L'umorismo* (On Humor). The study of the novel based on irony is particularly productive to appreciate the value and deeper meaning of the great novels of the nineteenth and twentieth centuries that are too often reduced to sociological and political categories. We will study in particular the notion of ethical irony that reconfirms the dependence of the subject on others while at the same time neglecting a normative idea of community based on conventions. We will see how the role of irony is to interrogate the foundations of communities, casting doubts on them, in favor of a more attentive comprehension of the other, and more substantial idea of intersubjectivity. ↑

SPRING 2015

ITAL 101, 102, 103: First-Year Italian- Various

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

ITAL 104, 105: Intensive First-Year Italian- Various

Covers in two terms the work of ITAL 101, 102, 103. Cannot be taken in any combination with ITAL 101, 102, 103 to total more than 15 credits of first-year Italian. ↑

ITAL 152: Desire and Resistance in Italian Cinema- Rigoletto

Course taught in English! No Pre-Reqs! Fulfills Arts & Letters and International (Multicultural) Requirements!

To what extent can cinema be an instructive medium to envisage, remember and celebrate forms of resistance against oppression and tyranny? How can films enable us to imagine alternative futures? And how can cinema function as a means towards emancipation for its audiences?

This course will explore the relevance of these questions to the development of cinema in Italy as one of the key cultural practices and most important forms of political contestation of the 20th century.

By introducing students to the history of Italian cinema, the course will focus on some of the major Neorealist films of the postwar period [including *Rome Open City* and *Bicycle Thieves*] and on the work of some of the most iconic filmmakers of the European auteur film canon (including Federico Fellini and Pier Paolo Pasolini). Students will learn that rather than simply being a form of popular entertainments, cinema played a crucial role in Italy's cultural and political life. They will examine, for example, how in the immediate post-war period Neorealist cinema strived to reveal the social reality of marginalization and hardships that Mussolini's fascist propaganda and control of the media had concealed for almost two decades. Students will learn how a number of Italian filmmakers made use of cinema as an instrument of social and ideological critique. They will also examine the endeavors of some of these filmmakers to conceive a new cinematic language against the dominant conventions and codes of Hollywood.

ITAL152 is an archetypal Arts and Letters course in that it introduces students to the study of one of the most influential national cinemas in the world and to an understanding of its cultural and political significance beyond its national borders. The focus of the course on the relation between cinematic representation, meaning and social reality emphasizes the importance of visual culture in the formation of both individual and collective identity and strengthens the students' understanding of and ability to consider critically media culture in our current global society. ITAL 152 is one of two lower division ITAL courses **offered in English** and will be a "partner" course to ITAL 150, which has A&L group status. ↑

ITAL 201, 202, 203: Second-Year Italian- Various

Review of grammar, reading of short literary and cultural texts, development of speaking and writing skills. Sequence. Conducted in Italian. Prereq for 201: first-year language competence. ↑

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

Artistic expressions over time and the influence of the mass media on social structures and language. ↑

ITAL 307: Oral Skills (2 credits)- Various

Practice in improving listening, comprehension, and oral skills in Italian. Communicative activities in class in addition to language laboratory work. Prereq: ITAL 203. ↑

ITAL 317: Medieval and Renaissance- Psaki

Introduction to major themes and ideas in Italian literature and art from the medieval and Renaissance periods. ↑

ITAL 407: Italo Calvino: I nostri antenati- Lollini

In this course we will read three fantastic tales of Italo Calvino: *Il visconte dimezzato* (The Cloven Viscount, 1952), *Il barone rampante* (The Baron in the Trees, 1957), and *Il cavaliere inesistente* (The Nonexistent Knight, 1959). These three stories form a trilogy that is titled *I nostri antenati* (Our ancestors). They are set in different historical periods, from the Middle Ages to the eighteenth century but talk about current problems affecting our lives today. More specifically, they are a fantastic and allegorical genealogy of the formation of the Italian Republic after the Second World War. The course will pay special attention to linguistic analysis, stylistic and literary, not to mention the historical background of the events and their contemporary existential meaning. ↑

SUMMER 2014**ITAL 101, 102, 103: 1st Year Italian**

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

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. ↑