

Italian Course Descriptions: 2016/2017

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 2016</u>	<u>Winter 2017</u>	<u>Spring 2017</u>	Min ◇ Maj ◆	<u>Summer '17</u>
<u>101</u> , 102, 103	101, <u>102</u> , 103	101, 102, <u>103</u>		101, 102, 103
<u>104</u> , 105	<u>104</u> , 105	104, <u>105</u>		104, 105
<u>150</u> , 152, 252	150, <u>152</u> , 252	150, 152, <u>252</u>		<u>152</u>
199	<u>199</u>	<u>199</u>		199
<u>201</u> , 202, 203	201, <u>202</u> , 203	201, <u>202</u> , <u>203</u>		<u>201</u> , <u>202</u> , <u>203</u>
<u>301</u>	301	301		301
303	303	303		303
305	<u>305</u>	305		305
<u>307</u>	<u>307</u>	307		307
317	317	<u>317</u>	◇	317
318	<u>318</u>	318	◇	318
<u>319</u>	319	319	◇	319
<u>320</u>	320	320		320
341	341	341		
399	399	<u>399</u>		
407, 407/507	407, 407/507	<u>407</u> , 407/507	◆	
408	408	408		
410, 410/510	410, 410/510	410, 410/510	◆	
441, 441/551	441, 441/551	441, 441/551	◆	
444, 444/544	444, <u>444/544</u>	444, 444/544	◆	

449, 449/549	449, 449/549	449, <u>449/549</u>	♦	
461, 461/561	461, 461/561	461, 461/561	♦	
481, 481/581	481, <u>481/581</u>	481, 481/581	♦	
490, 490/590	490, 490/590	490, 490/590	♦	
491, <u>491/591</u>	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 2016

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- 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. ↑

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

Develop advanced language skills through a study of contemporary Italy focusing on the transformation of Italian cities due to the changing economy, immigration and emigration. ↑

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 319: Italian Survey: 19th and 20th Centuries- Lollini

Representative literary works from the 19th and 20th centuries with attention to literary analysis and literary history. Conducted in Italian. ↑

ITAL 320: Intensive Italian Grammar Review- TBA

Bridges second- and third-year culture and literature courses. Provides review, synthesis, consolidation, and elaboration of linguistic knowledge gained from lower-division courses. ↑

ITAL 491/591: Scrittrici Italiane- Hester

Questo corso si propone come introduzione alla letteratura femminile e femminista italiana. L'argomento è vastissimo, quindi ci concentreremo su esempi di due momenti e generi chiave: la scrittura polemica del Seicento e il romanzo in prima persona del Novecento e di oggi. Prenderemo in considerazione gli elementi proto-femministi o femministi in questi testi, il ruolo delle scrittrici nella cultura letteraria dominante, il rapporto tra gender e genere letterario, e, nei romanzi, la costruzione testuale dell'io narrante. Oltre alla lettura di testi critici, nel corso si terrà presente anche la storia dell'emancipazione femminile in Italia. I testi da leggere includeranno Il merito della donna di Moderata Fonte, L'Antisatira di Arcangela Tarabotti, L'attore americano di Rossana Campo, e L'amica geniale di Elena Ferrante. **M.A. Periods 2 & 4.** ↑

WINTER 2017

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: Italian Cinema- Rigoletto

The theories and works of the major Italian filmmakers; topics in Italian history and culture; introduction to film analysis. ↑

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- Ceccacci

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

ITAL 307: Oral Skills (2 credits)- Ceccacci

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- Antonelli

Bridges second- and third-year culture and literature courses. Provides review, synthesis, consolidation, and elaboration of linguistic knowledge gained from lower-division courses. ↑

ITAL 444/544: Boccaccio and his influence- Psaki

The Decameron, Boccaccio's monumental frame narrative, is set during the plague pandemic of 1348. The Decameron has been described both as "the most readable of all recognized masterpieces" (Thomas Bergin) and as "one of the worst-read masterpieces that the world possesses" (Robert Hollander). This means that our reading this term is guaranteed to be enjoyable and readable, but also that we have to read it more carefully than it often gets read. The Decameron is a book so varied and so universal that it's often, in contrast to Dante's Divine Comedy, called "the human comedy." And it's so modern – or so timeless – that we are still trying to figure out the puzzles and problems that drive the book: love; sexual desire; gender roles; humor; wit; freedom; duty; money; class hierarchy; survival in society.

The course will focus on the Decameron in the context of Boccaccio's other works and of its later admirers and adaptors in fiction and film. We'll focus on some of the issues surrounding sex, sexuality, and gender that Boccaccio deliberately raises in his writing, and see how they're treated by later authors inspired or influenced by the Decameron. From week 4 on, each week we'll have student presentations on one of these writers, or one of Boccaccio's other works, since he would still be a major figure even if he had never written the Decameron. Course conducted in Italian. **M.A. Period 1 & 2** ↑

ITAL 481/581: Vico and Early 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 life-writing. 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 inter-subjectivity in life-writing? How does the landscape contribute to the formation of modern ideas of subjectivity? How is autobiography affected by questions of gender? Then, we will address the specific character of literary autobiography emerging in early modern 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), and two poets, Vittorio Alfieri (1790) and Angela Veronese a woman poet inspired by the Academy of Arcadia (1826). 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. Periods 2 or 3** ↑

SPRING 2017

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 252. The Italian-American Experience- De Renzo-Huter

Overview of the Italian-American experience investigating the process of assimilation of Italians into American life through the analysis of different cultural artifacts.

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 317: Medieval and Renaissance- Hester

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

ITAL 320: Intensive Grammar Review- TBA

ITAL 407: Filming Men- Rigoletto

This course aims to provide students with an understanding of how cinema 'assembles' images of men and of how these images become meaningful to film audiences. 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. **(course taught in English)** [↑](#)

ITAL 449/549 Renaissance Theater- Hester

The theater was widely celebrated in the literary and courtly culture of Renaissance Italy, and many scholars, poets, and politicians of the time were also playwrights. This course will explore sixteenth-century Italian theater with a particular emphasis on comedies and pastorals. We will investigate theater as a reworking of classical models, a reflection of Renaissance ideologies, and a vehicle for social commentary and protest. Discussions will consider the conventions and innovations of different theater genres as well as pertinent topics for understanding Renaissance play production and performance: patronage and audiences, acting troupes, court theaters and playhouses, and musical accompaniments. If there are enough potential actors and musicians in our class, we will prepare a show with

excerpts from Renaissance theater. Included in the readings will be the comedies of Niccolò Machiavelli, Ludovico Ariosto, Bernardo Dovizi da Bibbiena, and Angelo Beolco (il Ruzzante), and the pastorals of Battista Guarini, Torquato Tasso, and Isabella Andreini. Includes essays in criticism and theory. Conducted in Italian. **M.A. Period 2.** ↑

SUMMER 2017

ITAL 152: Desire and Resistance in Italian Cinema

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. Conducted in English. ↑

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. ↑