ITALIAN (ITAL)

ITAL101 Elementary Italian I
This gateway course is the first half of a two-semester elementary sequence and an ampersand (&) course. Our emphasis is on the development of basic oral and written competence, and reading and aural comprehension skills. In this course you will master the linguistic skills necessary to function in day-to-day circumstances in Italian as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.

Grammar undergirds everything we do and say in this course: whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will learn to talk about things in your own immediate environment, such as family, friends, daily routine, likes and dislikes, and you will learn how to handle basic social interactions such as meeting people, planning events, eating out, inquiring about other people’s lives, and relaying information in simple terms. We will explore roughly five units of the textbook; additionally, your linguistic experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

ITAL102 Elementary Italian II
This course is the second half of a two-semester elementary sequence. Our emphasis is on the continuing development and strengthening of oral and written competence, and reading and comprehension skills. Specifically, you will master the linguistic skills necessary to describe and narrate simple events in the past and in the future, make comparisons, express possibility, express your point of view, and agree and disagree with the opinions of others. You will also reach a better understanding of culture, society, and everyday life in Italy as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. By the end of this course, you can expect to be able to function quite ably and with assurance in day-to-day circumstances in Italian. We will explore roughly five units of the textbook; additionally, your linguistic and cultural experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Grammar undergirds everything we do and say in this course: whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: ITAL101

ITAL103 Intensive Italian
Intensive Italian is a course designed for highly motivated students who wish to learn the basics of Italian language in one semester. The course emphasizes the development of basic oral and written competence, and reading and aural comprehension skills. In this course, you will master the linguistic skills necessary to function in day-to-day circumstances in Italian as you develop the ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.

Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. We will use the textbook both in class and at home; additionally, your linguistic experience will be broadened by reading authentic texts and by viewing, listening to, and discussing cultural artifacts such as films, songs, and commercials. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

This course is particularly recommended for students with a background in other romance languages, such as Spanish, French, or Portuguese.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

ITAL111 Intermediate Italian I
This course is the first half of a two-semester intermediate sequence and an ampersand (&) course. Authentic artifacts such as literary excerpts, films, newspaper articles, and commercials constitute the starting points (spunti) of this course. These spunti, which include topics ranging from stereotypes and perceptions, to family and student life, employment, and environmental awareness, shed light on the rich diversity and complexities within Italy and offer you a variety of opportunities to improve and refine your ability to speak and understand Italian in a communicative and meaningful context. The course also challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture.

Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will build on previously learned grammatical structures and acquire more complex ones that will allow you to improve your ability to relate information, narrate stories, make hypotheses, express your opinions, and debate the opinions of others, both in writing and in conversation. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: ITAL102

ITAL112 Intermediate Italian II
This course is the second half of a two-semester intermediate sequence and a gateway to more advanced courses. Authentic artifacts such as literary excerpts, films, newspaper articles, and a short novel constitute the starting points (spunti) of this course. These spunti, which include topics ranging from the Italian experience in the Second World War to the problem of organized crime and issues raised by recent immigration, shed light on the rich diversity within Italy and help you develop an understanding of the history, society, and culture of contemporary Italy. Each spunto provides varied activities for the improvement and refinement of your linguistic competence and offers you a variety of opportunities to improve and refine your ability to speak and understand Italian in a communicative and meaningful context. The course also
challenges you to recognize, explore, and understand cultural differences and similarities between your native culture and Italian culture. Grammar undergirds everything we do and say in this course; whether or not we are engaged in an explicit grammar exercise, you are always learning grammar that enables you to communicate effectively. Specifically, you will acquire more complex language structures that will allow you to refine your ability to relate information, narrate stories, express your opinions, and debate the opinions of others, both in writing and in conversation. By the end of the course, you can expect to be able to express yourself articulately and feel comfortable in an Italian setting, linguistically and culturally. Class is conducted entirely in Italian. Because you will work collaboratively with your classmates and your instructor, your attendance, participation, and preparation are of the utmost importance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

ITAL221 Advanced Italian Practice in Context I
This course is designed for students who have completed at least two years of college-level Italian or who have achieved equivalent competency through study in Italy. Our primary objective is to enhance students' speaking abilities and Italian cultural literacy through exposure to a variety of Italian texts and contexts. The course will be organized both thematically and chronologically, taking into consideration a group of three themes that could change from one year to the next. Some groups or themes that might organize the course include the following groupings: l'amore, la morte, e l'altrò; la città, la campagna, i sogni; il passato, il presente, e il futuro. We examine these themes in literary texts, paying attention to the different genres, and in opera and film. Students are expected to participate actively in this seminar setting. Class is conducted entirely in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN

ITAL222 Advanced Italian Practice in Context II
This course may be repeated for credit. If you are an Italian studies major and have already taken 222, you should enroll in a different advanced course.

This course is a continuation of ITAL221. Whereas that course addresses the specific themes of love, death, and the other, in Italian texts, from Dante until the end of the 20th century, this course focuses instead on key events happening in the shadows, in the spotlight, and out of doors. Each event narrates a particular moment in Italian history and will be examined from a variety of perspectives and in a variety of genres, including prose fiction, prose nonfiction, poetry, cinema, and history. Combinations of events will change from one academic year to the next, which is why students are allowed to repeat.

Some possible thematic events include the return of Marco Polo (1295), the kidnapping of Edgardo Mortara (1858), Marconi invents the radio (1895), the battle of Caporetto (1917), the retreat from the Russian front in World War II, the deportation of the Jews beginning in 1943, introduction of the Fiat 500 (1957), the 1966 flood of the Arno River, the ratification of the divorce law in 1974, the 1977 killing of Francesco Lo Russo by the Bologna police, the 1978 assassination of Aldo Moro by the left-wing terrorist group the Red Brigades, the 1992 Mafia assassinations of Judges Giovanni Falcone and Paolo Borsellino, the Tangentopoli corruption scandals of the 1990s, the election of Denny Mendez as Miss Italia (1997), the economic phenomenon of "Made in Italy" in the 1990s, and Berlusconi's terms as prime minister in 1994-95 and again in the 2000s, the earthquake in Aquila in 2009.

How does each event resonate through the varied genres? How do the fictional representations treat the facts of the events and the themes that emerge from them? These are two of the questions we will reflect on as we go along.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN

ITAL224 Foundations of Modernity: The Cultures of the Italian Renaissance
In this course, we will critically explore the intellectual achievements of the Italian Renaissance through a detailed analysis of some of its literary masterpieces. We will inquire into the rediscovery and emulation of classical literatures and civilizations. We will examine the reevaluated notions of beauty, symmetry, proportion, and order. We will analyze the ways in which this rebirth fundamentally changed the languages, literatures, arts, philosophies, and politics of Italy at the dawn of the modern era. We will also approach often-neglected aspects of Renaissance counter culture, such as the aesthetics of ugliness and obscenity, and practices of marginalization (misogyny, homophobia). In a pioneering quest for the fulfillment of body and soul, self-determination, glory, and pleasure, Italian scholars, philologists, poets, playwrights, and prose writers contributed to the development of new and increasingly secular values. Through a close reading of texts by authors such as Francesco Petrarca, Niccolò Machiavelli, and Michelangelo Buonarroti, we will investigate continuities and ruptures between their quest for human identity and ours. Conducted in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN

ITAL226 From Exile into Paradise: Dante’s "Divine" Comedy
Where will I go after I die? Is there an afterlife, and if so, will I be saved, damned, or something in between? Just as importantly, who has the power to tell me about the Hereafter, and so to shape my actions in this world? The Church? The government? God himself? Or the makers of art and literature? These are the questions that the Comedy poses and they remain highly relevant today. Dante’s remarkable poem can be read in many ways: as religious praise, as historical commentary, as a journey to self-knowledge, and as philosophical discourse. Our aim is to gain understanding of how these different modes of writing come together both in Dante’s time as well as in the critical reception of the poem.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN

ITAL227 The Invention of Subjectivity: Erotic Discourse from Dante to Petrarca
In this course, we will investigate the ideology, content, and material forms of love poetry from Dante Alighieri (1265-1321) to Francesco Petrarca (1304-1374). Through a close reading of such texts as Dante’s Vita Nova and Petrarca’s Rerum vulgarium fragmenta (often referred to as the poetry book par excellence: 

il canzoniere), we will unveil the literary and fictitious nature of the poetry of love. We will explore the origins of erotic poetry in medieval France and its subsequent interpretation and re-writing in Italian courts and comuni. We will inquire into the cultural constructions of the medieval notion of the lyrical self and how it still has an impact on our own notion of consciousness. We will analyze the dynamics of composition, circulation, and reception in manuscript culture. Our close analysis of the texts as they have been preserved in manuscript form will help us gauge the differences between medieval and contemporary ways of writing, reading, and loving. Conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

ITAL221 Italian Bodies: Race, Gender and National Identity in Modern Italian Literature
The metaphor of the nation as a body—a motherland, a fatherland, a body politic—is a familiar one. Italian literature is rich with images of Italy as a woman to be saved, a mother honored, a father avenged. But what are those bodies made of and how do they behave? What are the shapes and feels of the Italian body? In this course we will test the limits and possibilities of the metaphor, examining texts that offer different bodies and differing notions of what it means to be a body and to be Italian. As we read and discuss these texts we will take into account the times and places in which each narrative is situated, taking note of differences, commonalities, paying special attention to the ways these articulations of identity respond to transformations in the Italian national landscape. This course is conducted through the medium of Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

ITAL230 War, Resistance, and the Holocaust in Italy: Reflections on Conflict and Violence
This course is an examination of Italian cultural production in response to the bloody conflicts of the first half of the 20th century. The texts we will explore together span the length of the Novecento and pertain to various genres, including short stories, movies, protest songs, visual art, poems, and novels. Over the course of the semester, we will examine the many forms of Italian literary/artistic representation of conflict and the plurality of Italian attitudes toward violence. Students will encounter universal and timely themes—such as war and peace, revenge and forgiveness, defiance and obedience, love and hate, memory and forgetting, family and outsiders, etc.—from a specifically Italian perspective.

Close analysis of these varied texts will help us develop answers to the following questions: What is specifically Italian about these texts? Did Italian attitudes toward violence transform over the course of time? What is the value of fictional accounts of historical events? Can they teach something that historical accounts cannot? What has been the effect on Italian culture of two world wars, a civil war, and the Holocaust? Have these conflicts left an indelible mark, or have the experiences of war and resistance receded into a remote past? What perspectives can students in 21st-century America bring to these texts?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST230, FIST230
Prereq: None

ITAL231 Italian Colonialism and Its Legacies
This course is an introduction to the history and consequences of Italian colonialism. We will study literary and historical texts describing the social and political forces that led to colonization as well as writings by colonized people and their descendants in order to gain a balanced, comprehensive understanding of this often-overlooked moment in Italian history. Students will read futurist, fascist and postcolonial theoretical work and will examine Italian, African and Albanian cultural artifacts representative of the colonial experience. We will also discuss current debates about immigration in Italy and their relationship to this colonial history. Literary texts will include: Dell’Oro’s L’abbandono; Cialente’s Cortile a Cleopatra; Ali Farah’s Madre piccola; Marinetti’s Mafarka futurista; and work by prominent Italian scholars of colonialism such as Del Boca and Isnenghi. This course is conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL232 Portraits of Power: Machiavelli and Ideologies of the Renaissance Italian State
What did the face of power look like in Renaissance Italy? Who wore it and how did they come by it? What did it reveal or hide? Politics is a forum where truth is often subjected to power and power often mingles with lies. Machiavelli was the mastermind of Renaissance Italy’s political game, the great spokesperson for “power as perception.” We learn from him that politics is, among other things, an arena of and for appearances, the place for fashioning identities and for controlling the fashions that condition, and thereby predetermine, popular tastes and attitudes. This course takes as its subject the portrait of power as it was crafted by Machiavelli and his contemporaries, writers, painters, and sculptors alike. We seek to situate the very representations of authority, taste, and style that characterized culture in Renaissance Italy and, eventually, Renaissance Europe. As precursors, contrasts, and comparisons to Machiavelli’s writing, we will examine the portraits of the powerful by such painters as Piero della Francesca (1420-92), Mantegna (1431-1506), Giovanni Bellini (1438-1516), Botticelli (1445-1510), Titian (1490-1576), and Bronzino (1503-72) and sculptors like Michelangelo (1475-1564). Taught in Italian, this course allows students to conduct careful, detailed readings of Machiavelli’s work in its originary social, historical, and linguistic contexts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221

ITAL233 Modern Italy on the Silver Screen: 1960–2015
This course is an introduction to modern Italian culture through the lens of Italian cinema. Beginning in the postwar era, we will look at the radical transformations that have shaped contemporary Italy by examining the aesthetic and narrative trends of the silver screen. Italian cinema holds an important place in global film culture, giving rise to new artistic forms (from neorealism to spaghetti westerns and arthouse slashers) that have dramatically impacted foreign and domestic sensibilities. Among the films screened are Fellini’s La dolce vita, Pasolini’s Mamma Roma, De Sica’s Matrimonio all’italiana, Leone’s Il buono, il brutto, il cattivo, Argento’s Suspiria, Moretti’s Caro diario, Opetek’s Saturno contro, and Giordana’s Quando sei nato non puoi più nasconderti. Each film screening is accompanied by a brief presentation of the socio-historical context in which it was produced, allowing students to situate the artistic projects within broader Italian social and political histories. By the end of the term students will have an understanding of the last half-century of Italian national history and will be familiar with key terms in film theory and analysis. This course is taught in English; films will be screened in Italian with English subtitles.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
ITAL234 Art of Love: Expressions of Eros in Early Modern Italy
Medieval and Renaissance authors believed that God had created the universe "with love," and therefore they considered the role of love in nearly every facet of their lives. Writers, philosophers, and theologians debated what role love played in the relationships between the human and divine, physical and metaphysical, individual and society, and sex and compassion, as well as what role love played in the creation of art itself. In this course, students will examine notions of love and sex in relationship to a variety of cosmological, literary, and existential early-modern issues. Students will first be introduced to the origins of erotic literature, for example the Bible, Latin elegy, and medieval social codes of behavior. Students will then read selections of the Italian lyric tradition, as well as works by Dante, Petrarch, and Boccaccio, the so-called "Three Crowns" of vernacular eloquence. Finally, students will study the Neoplatonic-inspired erotic literature and art of the Renaissance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: None

ITAL235 The Invention of Fiction: Giovanni Boccaccio's Decameron
In this course we read and discuss Giovanni Boccaccio's Decameron (ca. 1353), a collection of 100 short stories traded by an "honest brigade" of 10 Florentine men and women. They tell each other these stories while sheltered in a secluded villa as the plague of 1348 rages in Florence. We study the Decameron as both a product and an interpretation of the world Boccaccio inhabited. We examine the Decameron's tales and narrative frame as a point of entry into the cultural and social environment of medieval Italy. We look at its scurrilous, amusing, and provocative innuendos as traces of erotic, religious, ethnic, and cultural questions. We investigate the sexual exuberance of many of Boccaccio's tales and the tension between "high" and "low" culture. We consider the development of mercantilism and literacy in early-modern Europe and its emerging virtues of wit and self-reliance. We review the dynamics of composition and reception in manuscript culture and the book's adaptation into different media, from illuminations to film. And by impersonating the 10 Florentines, we will reenact their pastime of telling stories and appreciate Boccaccio's remarkably modern sensibility and unsurpassed art of writing fiction. This course is conducted in Italian.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Prereq: None

ITAL236 The Power and the Mask: Unveiling the Renaissance Italian Court
A great deal of recent critical attention has focused on the performative aspects of Renaissance courtly culture as represented through both textual and visual means. This course will examine enactments of power games in the courts of 16th-century Italy and, in particular, the papal courts of Julius II and Leo X, through reading texts written about or dealing with courts: Ariosto’s Cassaria, Machiavelli’s Mandragola, Bibbiena’s Calandria, Aretino’s Cortigiana that were actually written for and performed in them. We will study the ways in which public spectacles and processions both enacted and affected the ideological programs of their authors/performers. All texts will be read in Italian. We will also screen the movie "Il viaggio di Capitan Fracassa," directed by Ettore Scola.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221 OR ITAL222

ITAL239 The Courtier and the Courtesan in Renaissance Italy
This course will use the issue of gender as a lens through which to examine questions of power and authority in the Renaissance Italian court. We will study the self-fashioning of courtiers in fifteenth- and sixteenth-century Italy, asking to what extent this role was exclusively "male" and what women’s participation in the intellectual life of the court says about contemporary power relations. Then we will draw comparisons with the more traditional female figure of Renaissance courtly culture—the courtesan—investigating the status that these women sought to establish through their literary and amorous exchanges.
Our understanding of these figures will come from texts in a variety of genres written by and about courtiers and courtesans. We will read from female and male authors; we will also study closely two fundamental reflections on Renaissance courtly culture—Castiglione’s Il cortegiano (The Book of the Courtier) and Machiavelli’s Il principe (The Prince). Like our own culture, Renaissance Italy was steeped in visual media, and we will pay attention to the cross-fertilization between the texts we study and works by artists such as Botticelli, Michelangelo, and Tintoretto. Finally, we will also engage with some modern reflections on courtly culture and the Italian Renaissance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: (ITAL221 AND ITAL222)

ITAL240 Fascism, Futurism, and Feminism: Forces of Change in 20th-Century Italy
This course investigates three forces at work in Italy in the first half of the 20th century. We explore Italian fascism, futurism, and feminism through a variety of media, including literary, cinematic, and artistic expressions, and will consider each movement in its sociohistorical context. How did the radical annihilation of standard mores and culture proposed by the futurists help pave the way for Italian fascism? How did feminism in the first half of the century offer examples of resistance to both fascism and futurism? The texts we will consider include the paintings, sculpture, manifestoes, and poetry of futurism; Sibilla Aleramo’s early feminist novel Una donna, as well as the writings of other Italian feminists resistant to the ultraviolence and misogyny of futurism and the instrumentalization of gender under Italian fascism. We explore similarly varied texts representative of the fascist era: examples of rationalist architecture and urban planning; Alberto Moravia’s novel of social mores during fascism, Gli indifferenti; selections from Antonio Gramsci, political prisoner of the regime, Quaderni del carcere and Lettere dal carcere; and at least one film made under the conditions (economic, industrial, and propagandistic) of fascism. Our goal is an understanding of the ideological dis/connections between fascism, futurism, and feminism in the Italian collective unconscious in a historical juncture of profound social, economic, and political transformations. By focusing on the interconnections of these forces, we strive for a panoramic understanding of Italy as it moved to embrace modernity in the first half of the last century
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL222 OR ITAL112

ITAL242 Home Movies: Italian Families on Film
What is "the family" in Italy's contemporary social and cultural context? How has it changed over time? How has it responded to the transformations of Italian society since the time of the postwar economic miracle until today? Have its contours changed to adapt to new values? Has it fossilized existing values? Are families limited to flesh-and-blood kinship or are they constructed along lines of shared values and loyalty? This course seeks some answers to these questions
through a sustained exploration of a variety of types of families as they are presented in Italian cinema from roughly 1960 until today. We will take stock of the "traditional" family and the traditional social values connected to it, seeking to understand how filmmakers, through their focus on the family, enter into the debate concerning tradition and change within the social context. In addition to conventional families, we will also examine the elective family that takes shape as the Mafia family. Finally, we will also explore some examples of contemporary families that challenge the traditional paradigm, for example, single-parent and same-sex families. After discussion of critical readings in sociology and anthropology that will help frame our examination throughout the semester, we will concentrate on film texts. This course is conducted through the medium of Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: ITAL221 OR ITAL222

ITAL243 Subversion, Liberation, and Redemption in Italian Renaissance Comedy
Avidly in search of fulfillment of body and soul, self-determination, and pleasure of all kinds, Renaissance writers explored comedy both to provoke laughter (in and out of court) and provide conceptual alternatives to reality. This course examines the historical, literary, and anthropological dimensions of comedy and the comic in an array of texts of the Italian Renaissance. We will explore the comic and its various expressions the novella, the faceta (‘witty anecdote’), the apologue, the comic play, the mock-heroic poem, and the treatise. We will seek to understand the various functions of the comic, as a form of political subversion, as mode of social critique, as practice of erotic liberation and marginalization, as opportunity for psychological escape, as spiritual healing, and as the reconciliation of conflict. Along the way, we will investigate contextual elements like dramatic performance, patronage, audience, and the architectural space of Renaissance theaters. The close reading of works by authors such as Niccolò Machiavelli, Ludovico Ariosto, and Giordano Bruno will allow us to probe the subversive and redeeming power of comedy to underscore continuities and ruptures between Renaissance quest for human identity and ours. Conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: ITAL221 OR ITAL222

ITAL245 Italian Cinema, Italian Society
This introductory course, taught in English, investigates major silent and sound films and contextualizes them, their production, and the subjects they treat within a historical, cultural and political framework. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism, neorealism, and beyond. Featured filmmakers include Pastrone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmüller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST245, FILM302, FIST245, FILM302, FIST245, FILM302, FIST245, FILM302
Prereq: None

ITAL246 Primo Levi: Memory of the Offense
A subtitle of this course could be Italians, Jews, and the Holocaust. The course begins with an overview of the historical situation of Jews in Italian history and letters and then turns to specifically examine the works of Primo Levi, one of the most noted survivors of the concentration camps and one of the best custodians of the memory of the Holocaust. The course works its way from his landmark memoir of survival in Auschwitz, IF THIS BE A MAN (sometimes published under the title SURVIVAL IN AUSCHWITZ), through the prose writings of the middle period (fiction and nonfiction), including his writings on science, to the dark remembrance of Holocaust 40 years after the fact, THE DROWNED AND THE SAVED, his last work.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST246, FIST246, FIST246
Prereq: None

ITAL247 Boccaccio: The Black Death & the Birth of Erotica
Boccaccio’s Decameron, a collection of 100 tales narrated by ten young Florentines fleeing the Black Death of 1348, is arguably the first great European novel. While often seen as a representation of Renaissance culture, it is mainly famous due to the amount of overtly erotic-sexual and humorous-comical material. The text’s "low" or “humble” aspects have alternately been celebrated as inherently "modern" but also denigrated as "immoral." The stories have thus been censured by the Church; provided material for porno-erotic films in the 1970's and 80's; and inspired authors such as Chaucer, Shakespeare, Poe, and Pasolini. This interdisciplinary seminar explores why Boccaccio’s erotic text has provoked contrasting responses, as well as why it continues to be relevant today, by drawing on ideas from literary theory to cultural studies and theology. We will read selections of the book in translation (students of Italian will consult the original), and survey its reception in literature, art, and film.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

ITAL248 Singing the Self: Italian Lyric Poetry 1220-1550
This course will give students the technical means to understand early Italian poetry linguistically, rhetorically, and ideologically. Your spoken Italian will advance through analytical recitation exercises illuminating the musical beauty of lyric poetry that produced Dante and Petrarch and that continues to this day. We will read selections of the book in translation (students of Italian will consult the original), and survey its reception in literature, art, and film.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Prereq: None

ITAL249 Contemporary Italian Cultural Identities: Self and Society in Flux
How do Italians’ conceptions of themselves and their cultural identities respond to the struggle between the local and the global? How do Italians preserve and/or challenge a sense of themselves while moving forward within a European and transnational framework? How have cultural representations (films, novels, short stories, plays) testified to changes in and pressures on contemporary Italian society? These are some of the questions we will pursue in a study of Italian cultural identities in the age of the "post" nation. In an effort to better understand how categories of cultural identity--family, class, gender, sexual orientation, politics, and religion--function in the contemporary Italian context, we will compare and contrast official discourses (legal and academic documents and texts) with their unofficial counterparts (literary, cinematic, and medici...
representations). Insofar as community forms the individual's gateway to the world, our focus on these group formations will help us evaluate the evolving relationship between self and society in a fluid and evolving historical context. This class is conducted in Italian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221

ITAL250 Italian Cinema After 1968
This course, conducted in Italian, takes as its subject Italian cinema after the watershed year of 1968. The first half assesses Italian cinema in the light of the social upheaval beginning in the 1960s, examining films with an eye on such themes as power and resistance, corruption and politics, eros and politics, feminism and the women's movement, and terrorism. The second half of the course focuses on several auteurs. Some of the filmmakers we will explore include Elio Petri, Bernardo Bertolucci, Marco Ferreri, Mario Martone, Marco Bellochio, Gabriele Salvatores, Francesca Archibugi, and Nanni Moretti. How do the works of these filmmakers both reflect social change and engender it? How do the directors' formal choices inform their ideological positions? We end the course by examining films made since 2000 set in the late 1960s and 1970s that reflect on the social turmoil that 1968 gave rise to.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Prereq: ITAL221

ITAL251 The Banished and the Damned: Italian Writers in Exile, from Dante to Galileo
Italy in the Renaissance was not a single nation but a patchwork of small states and shifting alliances. Those who ended up on the wrong side of power were in danger of reprisals. Many left their native cities to avoid this, while others were formally banished. Together, these educated exiles created a "contrary commonwealth" who maintained links to fellow intellectuals through correspondence. This course will consider what it meant to write literary and intellectual works from exile in Italy of the period 1250-1650, especially whether exclusion served to silence or to stimulate these writers. We will read from famous authors such as Dante, Petrarch, Machiavelli, and Galileo and also from less-well-known figures such as Brunetto Latini, Guittone d'Arezzo, Cino da Pistoia, and Veronica Franco.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN
Identical With: FIST251, FIST251
Prereq: None

ITAL401 Individual Tutorial, Undergraduate
Topics to be arranged in consultation with the tutor. Permission of the department chair required.

Offering: Host
Grading: OPT

ITAL402 Individual Tutorial, Undergraduate
Topics to be arranged in consultation with the tutor. Permission of the department chair required.

Offering: Host
Grading: OPT

ITAL403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

ITAL407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

ITAL408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

ITAL409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor. Permission of the department chair required.

Offering: Host
Grading: OPT

ITAL410 Senior Thesis Tutorial

Offering: Host
Grading: OPT

ITAL411 Group Tutorial, Undergraduate

Offering: Host
Grading: OPT

ITAL412 Group Tutorial, Undergraduate

Offering: Host
Grading: OPT

ITAL419 Student Forum

Offering: Host
Grading: Cr/U

ITAL420 Student Forum

Offering: Host
Grading: Cr/U

ITAL491 Teaching Apprentice Tutorial

Offering: Host
Grading: OPT

ITAL492 Teaching Apprentice Tutorial

Offering: Host
Grading: OPT

ITAL493 Department/Program Project or Essay

Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F