
Italian Department

Course offerings in Literature, Culture & History

Fall 2020



Dante's Divina Commedia I

(Italian section 001 & English section 002)

GU4091 (ITALW4015) - 3 credits

Prof. Teodolinda Barolini

Tu Th 4:10PM-6:00PM

A year-long course (I&II) in which the "Commedia" is read over two consecutive semesters; students can register for the first, the second, or both semesters. This course offers a thorough grounding in the entire text and an introduction to the complexities of its exegetical history. Attention not only to historical and theological issues, but also to Dante's mimesis, his construction of an authorial voice that generations of readers have perceived as "true," and the critical problems that emerge when the virtual reality created in language has religious and theological pretensions. Lectures in English, text in Italian (section 001) or English (section 002); examinations require the ability to translate Italian (ITALIAN MAJORS AND ITALIAN DEPT GRADUATE STUDENTS MUST REGISTER FOR SECTION 001)

Prerequisites for section 001: Reading knowledge of Italian.



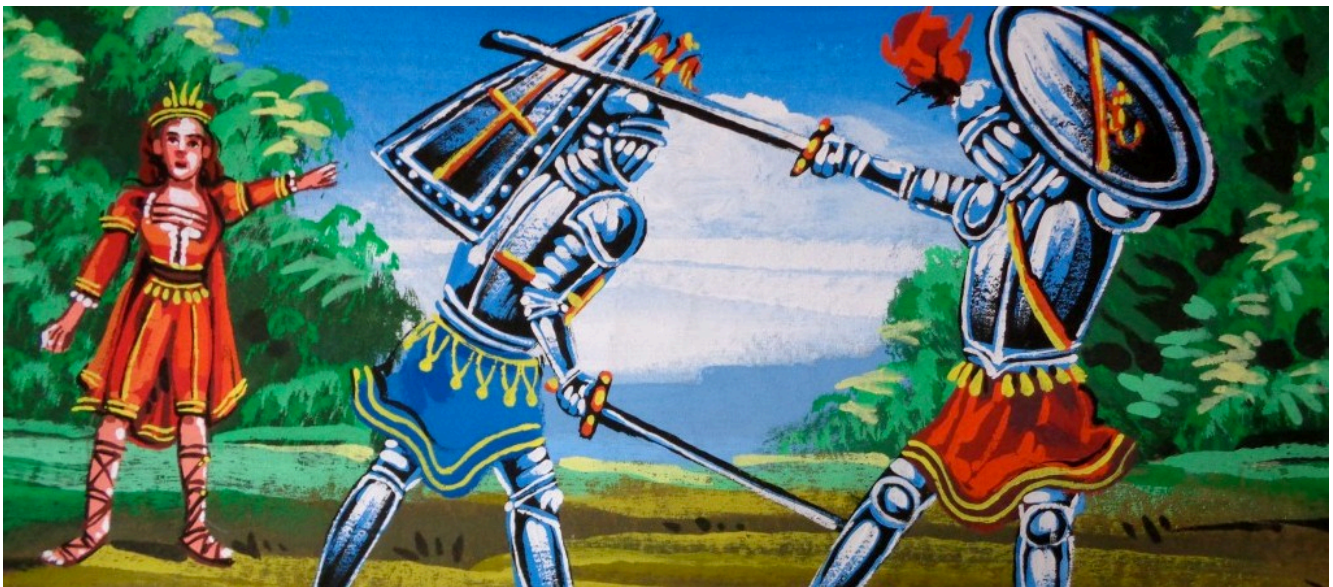
Italian Renaissance Romance Epic I

GU4097 (ITALG4097) - 3 credits

Prof. Jo Ann Cavallo

M 4:10PM-6:00PM

The Italian Renaissance Romance Epic (I&II) is a two-semester in-depth study of Italy's major romance epics, Boiardo's "Orlando Innamorato" and Ariosto's "Orlando Furioso", in their literary and historical contexts. Topics include creative imitation, genre, gender, geography, allegory, ideology, as well as local and international politics. Attention will also be given to the place of these two texts in the global history of the epic and in popular performance traditions that stage chivalric narratives (especially Sicilian puppet theater).



Italian Cultural Studies I: From Unification to WW I

GU4502 (ITALW4502) - 3 credits

Prof. Nelson Moe

Tu Th 10:10AM-11:25AM

Interdisciplinary study of Italian culture from the years of Unification (1860) to the outbreak of WW I (1914)



Road Trips: Travel in Italian Cinema

UN3642 (ITALV3642) - 3 credits

Prof. Nelson Moe

W 6:10PM-10:00PM

Explores the representation of national identity in Italian cinema from the Fascist era to the present. Examines how both geography and history are used to construct an image of Italy and the Italians. Special focus on the cinematic representation of travel and journeys between North and South. Films by major neo-realist directors (Rossellini, De Sica, Visconti) as well as by leading contemporaries (Moretti, Amelio).

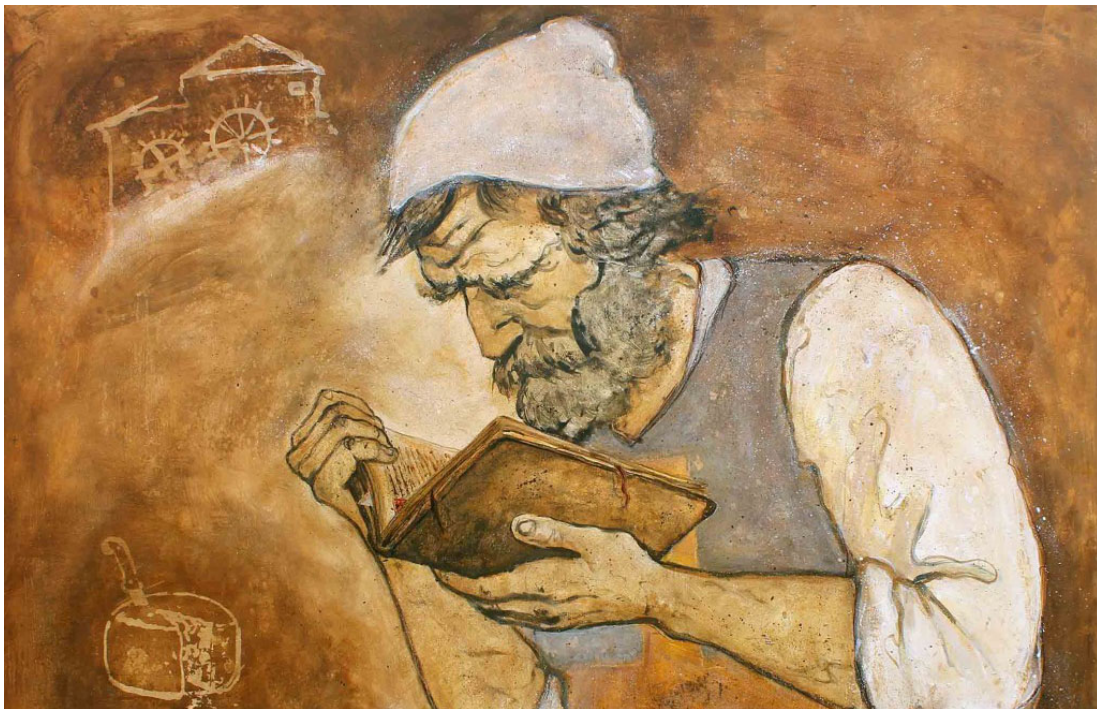
Italian Histories, Italian Stories: Manzoni, Sciascia and Microhistory.

GU4019 (ITALG4019) - 3 credits

Prof. Pier Mattia Tommasino

W 2:10PM-4:00PM

In the 1970s and 1980s a group of young Italian historians transformed the methods of historical inquiry and narrative. This class explores the origins, the diffusion, as well as the debate around Italian Microhistory across Europe and the United States. In particular, we will focus on “cultural” and “social” Microhistory and its evolution in Italy, France, and the US. We will read masterpieces such as Carlo Ginzburg’s *The Cheese and the Worms*, as well as Nathalie Zemon Davis’s *The Return of Martin Guerre*. Also, we will analyze the current application of microhistorical methods to contemporary global history and the genre of biography. Topics include pre-modern popular culture and literacy, minority and marginality, the Inquisition, individual and collective identities, and the relation between the pre-modern Mediterranean, Europe and the world. *Knowledge of Italian is required.*



Travel Literature in and from the Mediterranean, 18th-19th centuries

GU4023 (CLIAW4023) - 3 credits

Prof. Konstantina Zanou

Th 12:10PM-2:00PM

This course will study various forms of travel writing within, from, and to the Mediterranean in the long nineteenth century. Throughout the semester, you will read a number of travel accounts to develop your understanding of these particular sources and reflect on the theoretical discussions and the themes framing them, namely orientalism, postcolonial studies, imaginative geographies, literature between fiction and reality, Romantic and autobiographical writing, gender, sexuality and the body, the rise of archeology, adventurism, mass migration and tourism. We will focus on Italian travel writers visiting the Ottoman Empire and the Americas (Cristina di Belgioioso, Gaetano Osculati, Edmondo de Amicis) and others visiting the Italian peninsula (Grand Tourists, Madame De Staël), and we will study the real or imaginary travels of French, British and American writers to the Eastern Mediterranean and to antique and holy lands (Jean-Jacques Barthélemy, Count Marcellus, Austen Henry Layard, Lord Byron, Mark Twain), as well as Arabic travel writers to the West (Rifā'ah Rāfi' al-Ṭaḥṭāwī). There are no pre-requisites for this course. *In English.*



Italian Food in a Globalized World

GU4015 (ITALG4015) - 3 credits

Prof. Barbara Faedda

M 2:10PM-4:00PM

This seminar examines the many meanings of food in Italian culture and tradition; how values and peculiarities are transmitted, preserved, reinvented and rethought through a lens that is internationally known as “Made in Italy” how the symbolic meanings and ideological interpretations are connected to creation, production, presentation, distribution, and consumption of food. Based on an anthropological perspective and framework, this interdisciplinary course will analyze ways in which we can understand the Italian taste through the intersections of many different levels: political, economic, aesthetic, symbolic, religious, etc. The course will study how food can help us understand the ways in which tradition and innovation, creativity and technology, localism and globalization, identity and diversity, power and body, are elaborated and interpreted in contemporary Italian society, in relation to the European context and a globalized world. Short videos that can be watched on the computer and alternative readings for those fluent in Italian will be assigned. There are no pre-requisites for this course. *In English.*

