

ITALIAN COURSES-Fall 2024

Course Number	Title	Section	When	Where	With Whom
ITALIAN UN1101	ELEMENTARY ITALIAN I	001	MTWR 9:10am-10:00am	509 Hamilton Hall	Cannon, Kathleen
		002	MTWR 10:10am-11:25am	607 Hamilton Hall	Heilbrun, Matteo
		004	TR 12:10pm-2:00pm	509 Hamilton Hall	Franze, Federica
		005	MWR 8:40am-9:55am	507 Hamilton Hall	Beneduce, Felice
		006	MWR 10:10am-11:25am	507 Hamilton Hall	Beneduce, Felice
		007	MTWR 12:10pm-1:00pm	Lerner 477	De Luca, Maria Teresa
ITALIAN UN1102	ELEMENTARY ITALIAN II	001	TR 10:10am-12:00pm	509 Hamilton Hall	Franze, Federica
		002	TR 4:10pm-6:00pm	507 Hamilton Hall	Franze, Federica
ITALIAN UN1121	INTENSIVE ELEMENTARY ITALIAN	001	TRF 12:10pm-2:00pm	511 Hamilton Hall	Spinelli, Barbara
ITALIAN UN1222	INTERMEDIATE ITALIAN CONVERSATION I	001	TR 10:10am-11:25am	313 Hamilton Hall	Spinelli, Barbara
Italian UN1311	ADVANCED CONVERSATION I	001	TR 4:10pm-5:25pm	511 Hamilton Hall	Gozzi, Maria Luisa
ITALIAN UN2101	INTERMEDIATE ITALIAN I	001	MWR 10:10am-11:25am	511 Hamilton Hall	Saggin, Alessandra
		002	MWF 8:40am-9:55am	511 Hamilton Hall	Santoro, Lara
		003	MWF 11:40am-12:55pm	507 Hamilton Hall	Santoro, Lara
ITALIAN UN2102	INTERMEDIATE ITALIAN II	001	TR 12:10pm-2:00pm	316 Hamilton Hall	Palumbo, Patrizia
		002	TR 4:10pm-6:00pm	509 Hamilton Hall	Palumbo, Patrizia
ITALIAN UN2121	INTENSIVE INTERMEDIATE II	001	MTR 12:10pm-2:00pm	402 Hamilton Hall	Gozzi, Maria Luisa
CLIA UN3024	NATIONALISM IN THEORY & HISTORY	001	M 10:10am-12:00pm	613 Hamilton Hall	Zanou, Konstantina
ITALIAN UN3333	INTRO TO ITALIAN LITERATURE	001	MW 11:40am-12:55pm	316 Hamilton Hall	Baker, Steven
ITALIAN UN3335	ADVANCED ITALIAN I	001	MW 11:40am-12:55pm	511 Hamilton Hall	Saggin, Alessandra
ITALIAN UN3337	ITALIAN THROUGH CINEMA	001	TR 6:10pm-7:25pm	509 Hamilton Hall	Palumbo, Patrizia
CLIA UN3662	FORBIDDEN BOOKS	001	M 4:10pm-6:00pm	613 Hamilton Hall	Abbattista, Luca
ITALIAN UN3865	INTRO TO FASHION STUDIES	001	M 2:10pm-4:00pm	507 Hamilton Hall	Faedda, Barbara
ITALIAN GU4091	DANTE'S DIVINA COMMEDIA 1	001	TR 4:10pm-6:00pm	503 Hamilton Hall	Barolini, Teodolinda
ITALIAN GU4091	DANTE'S DIVINA COMMEDIA 1	001	W 4:10pm-6:00pm	503 Hamilton Hall	Barolini, Teodolinda
ITALIAN GU4102	REN CHIV EPIC-FOLK	001	W 4:10pm-6:00pm	406 Hamilton Hall	Cavallo, Jo Ann
ITALIAN GU4185	THE MAKING OF ITALY	001	T 12:10pm-2:00pm	613 Hamilton Hall	Zanou, Konstantina
CLIA GU4499	MEDITERRANEAN HUMANITIES	001	W 2:10pm-4:00pm	507 Hamilton Hall	Tommasino, Pier Mattia
ITALIAN GU45502	ITAL CULT STUD I	001	TR 10:10am-11:25am	113 Milstein Center Barnard	Baker, Steven

COURSE OFFERINGS
Italian Department, Fall 2024

ELEMENTARY ITALIAN and INTERMEDIATE ITALIAN CLASSES

A wide selection of offerings, not mentioned in this list, and not counting for the Italian Major or Minor. (Intermediate II or a demonstrated equivalent level of knowledge of the Italian language is a *prerequisite* for these programs. The Minor in Mediterranean Studies does not require knowledge of the Italian language)

ADVANCED ITALIAN CLASSES

ADVANCED ITALIAN I

ITAL UN3335—3 credits

MW 11:40-12:55

Instructor: Alessandra Saggin

Prerequisites: ITALUN2102 or the equivalent. If you did not take Intermediate Italian at Columbia in the semester preceding the current one, you must take the placement test, offered by the Italian Department at the beginning of each semester.

Written and oral self-expression in compositions and oral reports on a variety of topics; grammar review. Required for Italian majors.

ADVANCED ITALIAN THROUGH CINEMA (Counts as Advanced Italian II)

Italian UN3337— 3 credits

TR 6:10-7:25

Instructor: Patrizia Palumbo

Prerequisites: ITAL UN3335

This is a course of Advanced Italian. Students will develop advanced language competence while analyzing and discussing Italian film comedies and their reflection of changing Italian culture and society. Films by Monicelli, Germi, Moretti, Wertmuller, Soldini and others. *Taught in Italian.*

OTHER OFFERINGS

INTRODUCTION TO ITALIAN LITERATURE I

Italian UN3334 - 3 credits

MW 11:40-12:55

Instructor: Steven J Baker

Prerequisites: ITAL UN2102 or the equivalent.

This is the basic course in Italian literature. It introduces you to Medieval and early modern Italian literature. It will give you the opportunity to test your ability as a close-reader and discover unusual and fascinating texts that tell us about the polycentric richness of the Italian peninsula. We will read poems, tales, letters, fiction and non-fiction, travel writings and political pamphlets. The great "Three Crowns" - Dante, Petrarca and Boccaccio - as well as renowned Renaissance authors such as Ludovico Ariosto and Niccolò Machiavelli, will show us the main path to discover Italian masterpieces and understand the European Renaissance. But we will also explore China with Marco Polo and the secrets of the Medieval soul diving into the mystical poems by Jacopone da Todi. We will study parody and laughter through the "poesia giocosa" (parodic poetry) by Cecco Angiolieri and the legacy of Humanism through the letters of Poggio Bracciolini. This first overview will allow you to explore Italian literature from its complex and multicultural beginnings to its diffusion across Europe during the Renaissance. *Taught in Italian.*

ITALIAN CULTURAL STUDIES I

Italian GU4503 - 3 points.

Instructor: Steven Baker

Tu Th 10:10am - 11:25am

Prerequisites: None

An interdisciplinary investigation into Italian culture and society in the years between Unification in 1860 and the outbreak of World War I. Drawing on novels, historical analyses, and other sources including film and political cartoons, the course examines some of the key problems and trends in the cultural and political history of the period.

Lectures, discussion and required readings will be in English. Students with a knowledge of Italian are encouraged to read the primary literature in Italian.

RENAISSANCE CHIVALRIC EPIC—FOLK PERFORMATIVE TRADITIONS

ITAL4102GU— 3 credits

Instructor: Jo Ann Cavallo

W 4:10-6:00

Prerequisites: None

This course examines a selection of chivalric narratives, primarily by Pulci, Boiardo, Ariosto, and Tasso, as they pass from written verse to popular theater, primarily Sicilian Opera dei Pupi and the Tuscan-Emilian epic *Maggio* (folk opera). Close analysis of episodes, scripts, and performances is combined with attention to the social, geographical, and historical context. Corollary issues to be discussed include orality and literacy, the concept of (popular) culture, the performance aspects of verbal art, and the ideology of symbolism. By examining episodes from canonical chivalric texts adapted in popular folk traditions, this course crosses temporal and geographical boundaries (medieval and modern, southern and northern Italy) as well as social and formal ones (elite and popular culture, written and oral literature). It also brings to bear various disciplines, combining aspects of literary criticism with performance theory, social history, and cultural anthropology, as it introduces students to an overlooked aspect of Italian studies, popular oral traditions. Classes are in English, but the performances and some readings are in Italian without available translations.

DANTE'S DIVINA COMMEDIA 1

ITAL GU4091—4 credits

TR 4:10-6:00

Instructor: Teodolinda Barolini

Prerequisites: SECTION 1: reading knowledge of Italian. SECTION 2: none.

A year-long course 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

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perceived as "true," and the critical problems that emerge when the virtual reality created in language has religious and theological pretensions.

SECTION 1: Lectures in English, text in Italian; examinations require the ability to translate Italian. SECTION 2: Lectures in English, examinations in English; students who can follow lectures with the help of translations but who cannot manage the Italian should register for this section.

MEDITERRANEAN HUMANITIES I

CLIA GU4499— 3 credits (Counts for the Global Core Requirement)

Instructor: Pier Mattia Tommasino

W 2:10-4:00

Prerequisites: None

Mediterranean Humanities I explores the literatures of the Mediterranean from the late Middle Ages to the Early Nineteenth Century. We will read Boccaccio, and Cervantes, as well as Ottoman poetry, Iberian Muslim apocalyptic literature, and the Eurasian connected versions of the One Thousand and One Nights. We will dive into the travel of texts and people, stories and storytellers across the shores of the Middle Sea. Based on the reading of literary texts (love poetry, short stories, theater, and travel literature), as well as letters, biographies, memoirs, and other ego-documents produced and consumed in the Early Modern Mediterranean, we will discuss big themes as Orientalism, estrangement, forced mobility, connectivity, multiculturalism and the clash of civilizations. Also, following in the footsteps of Fernand Braudel and Erich Auerbach, we will reflect on the Mediterranean in the age of the first globalization as a laboratory of the modern global world and world literature. *No knowledge of Italian is required.*

THE MAKING OF ITALY: THE RISORGIMENTO IN A GLOBAL CONTEXT

ITAL GU4185—3 credits

Instructor: Konstantina Zanou

T 12:10-2:00

Prerequisites: None

This course will examine the history of the Italian Risorgimento by following the major historiographical trends of the recent decades. First, it will approach the Risorgimento through the prism of cultural and intellectual history by investigating a series of topics, such as the discursive patterns of the 'Risorgimento canon', the gendered tropes of

nationalism, the creation of a new public sphere through operas, festivals and plebiscites, the connection of nationalism with religion, and the relation of empire to nation and liberalism. Second, it will look at the Risorgimento through the eyes of local and regional history by examining local patriotisms, revolutions and civil wars and the division between North and South. Finally, it will offer a new topography of Italian history by placing the Risorgimento in its Mediterranean and global context and by exploring its international aspects: the global icons that it produced (i.e. Garibaldi, Mazzini); the networks of exiles in other Mediterranean and European countries; the war volunteers; and the connection of Italian patriots with the wave of liberalism and revolution that swept the globe from India to Latin America.

NATIONALISM IN THEORY AND HISTORY

CLIA UN3024—3 credits

Instructor: Konstantina Zanou

M 10:10-12:00

Prerequisites: None

Were nations always there? Are they real or imagined? Do they come before or after nationalism and the state? How did we pass from a world of empires, duchies, and city-states to a world of nation-states? Where does legitimacy reside if not in God and his endowed kings? Is the modern world really 'disenchanted'? How did we come to understand time, space, language, religion, gender, race, and even our very selves in the era of nations? Are we done with this era, living already in postnational times? This course will combine older theories of nationalism (Gellner, Anderson, Hobsbawm, Smith) with recent approaches of the phenomenon after the 'Imperial/Global/Transnational Turn' and late studies in Gender, Race, Culture and Nationalism, in order to offer new answers to old questions. We will talk about many places around the world, but the main stage where we will try out our questions is Italy and the Mediterranean.

INTRODUCTION TO FASHION STUDIES

ITAL UN3865—3 credits

M 2:10-4:00

Instructor: Barbara Faedda

Prerequisites: None

This seminar examines the many meanings of fashion, design, and style; how values underlying fashion are selected, preserved, denied, reinvented or rethought; how the symbolic meanings and ideological interpretations are connected to creation, production and consumption of fashion goods. Based on an anthropological perspective and framework, this interdisciplinary course will analyze ways in which we can understand fashion through the intersections of many different levels: political, economic, aesthetic, symbolic, religious, etc. The course will study how fashion 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 society, and in relation to a globalized world. Short videos that can be watched on the computer will be assigned. There are no pre-requisites for this course. *In English.*

FORBIDDEN BOOKS? CENSORSHIP AND THE CIRCULATION OF AMERICAN LITERATURE UNDER FASCISM

CLIA UN3662 — 3 credits

Instructor: Luca Abbattista

M 4:10-6:00

Prerequisites: None

In the first eight months of 2023, the American Library Association (ALA) reported a staggering 1,915 attempts to censor library materials. This marks a 20% increase from the same reporting period in 2022, which saw the highest number of book challenges since ALA began compiling the data more than 20 years ago. This stark increase calls for a serious reflection on censorship in its present and past forms. In this course, we will delve into book censorship examining its mechanisms in one of the most infamous historical instances: Fascist censorship in Italy (1922-1945), focusing in particular its effects on the circulation of U.S. literature. By delving into these historical instances of censorship, the course aims to provide critical tools to interpret the present.

While it is true that censorship may have disastrous effects on cultural life and the social fabric – stifling ideas and impacting creativity – at times it also inspires resistance, elicits acts of defiance, and transforms forbidden books into sought-after cultural objects. In this course we will discuss the intended and unintended effects of censorship from the vantage point of the circulation of American literature under Fascism. We will examine the measures taken by the Fascist regime to implement censorship in Italy, analyze specific instances of banned books, along with cases of redactions or re-framing of publications. Additionally, we will explore the translation of U.S. texts, discussing cases of self-censorship by translators and exploring the potential for resistance embedded in

the act of translating. Finally, we will describe the effects of censorship on writing practices in Italy. We will explore the counterintuitive effect of prestige that arises due to censorship and the consequent imitation of American models by young Italian-speaking writers.

To engage with these topics we will discuss a diverse range of primary sources including archival documents, legislation, short stories, novels, and poems by prominent Italian and U.S. writers such as Cesare Pavese, Elio Vittorini, Gertrude Stein, and Ernest Hemingway. In addition, we will listen to musical pieces, watch original newsreels, and read letters between Italian and American authors.
