ITIAN LANGUAGE COURSES

ITALIAN 101-2
Elementary Italian

MTWF  SIMPSON  10-10:50AM
MTWF  SIMPSON  12-12:50PM
MTWF  MORGAVI  1-1:50PM
MTWF  MORGAVI  2-2:50PM

ITALIAN 102-2
Intermediate Italian

MTWF  POZZ-PAVAN  1-1:50PM
MTWF  POZZ-PAVAN  2-2:50PM
MTWF  VISCONTI  3-3:50PM

ITALIAN 133-2/134-2
Intensive Elementary Italian

MTWF  VISCONTI  11:00-12:50PM

DEPARTMENT OF FRENCH AND ITALIAN
In this course, we will explore a strategic selection of the most compelling poetry, drama, essays, and narrative fiction of the Italian tradition. We will start with a selection from Dante’s Divine Comedy (which will be accompanied by videos of Roberto Benigni’s recitations of La Commedia) and continue with two novellas from Boccaccio’s Decameron. How differently do these two authors imagine and depict the experience of love? Advancing to the Renaissance, we will investigate questions of etiquette and power through readings of Giovanni Della Casa’s Il galateo and a selection of chapters from Machiavelli’s Il princi­pe, while keeping in mind the influence of the latter text in particular on modern political philosophy. We will also read and watch recordings of two plays: Goldoni’s La locandiera and Dario Fo’s Mistero buffo. Finally, we will read “La figlia oscura,” a short novel by Italy’s latest literary sensation, Elena Ferrante, while discussing the frenzy of journalistic attention that recently has gathered around her work, particularly in the US. Taught in Italian, seminar-style. Requirements: participation 25%, two oral presentations 25%, three short essays (3-4 pages each) 50% Texts: Course reader available at Quartet Copies
ITALIAN 350: POSTWAR ITALIAN CULTURE THROUGH ART: FROM WORLD WAR II TO THE “MIRACOLO ECONOMICO” AND THE 1960S
TTh 11:00AM-12:20PM

PROF. FRANCESCA POLA

An art history interdisciplinary course in Italian studies that focuses on the Postwar period: from the first years of reconstruction at the end of World War II to the “miracolo economico”, the economic boom which would radically change the identity of the country in the 1960s, until the “Sessantotto” (1968), a year of generalized democratic protests that marked the beginning of the following so-called “anni di piombo” (“years of lead”), a dark decade that would be characterized by strong social and political tensions. Italy has always been a land of encounter for different artistic backgrounds, creative interdisciplinary development and intercultural exchange. This course invites students to examine how this aspect has had a significant moment in the field of visual art during the Postwar period in relationship to its political, social and cultural growth and changes. All of this will be examined and discussed with students also with a special attention paid to artists’ writings from the time (read in English translation, but also in some of their Italian “keywords”), that mirror – in their content and language – a more general shift in Italian culture. Choosing seminal ideas, events, pieces and protagonists from the period (such as Lucio Fontana, Alberto Burri, Piero Manzoni, Mario Schifano, Michelangelo Pistoletto…), the course will outline key elements of Postwar art in Italy in connection to the more general social and cultural developments in the country, aimed at reconstructing its own new plural identity, and at experimenting new balances between the people and the rising culture of consumerism and mass media. The interdisciplinary approach uses artworks, artists’ writings, documents of any kind (paper to video) as indexes of socio-cultural issues in connection to design, architecture, photography, music, fashion, cinema and theater.
Luchino Visconti (1906-1976) is unanimously considered one of Europe’s greatest film directors. His body of work spans decades, including cinematic masterpieces like Obsession (1943), Senso (1954), Rocco and His Brothers (1960), The Leopard (1963), and Death in Venice (1971), as well as a number of trailblazing theater and opera productions. A master of the melodramatic imagination, Visconti was always ahead of his times in showing the harrowing effects of love, passion, and betrayal as they take place in historically and socially specific contexts. All of his films distinguish themselves for their intellectual rigor, audiovisual splendor, and emotional force. This course will follow the developments of Visconti’s cinematic style while paying close attention to the way his work exposes and transforms dominant conceptions of gender and sexuality. At the end of the course, we will turn to selected films by Rainer Werner Fassbinder and Todd Haynes in order to assess Visconti’s influence on younger generations’ transgressive sexual politics.