ITALIAN (ITALIAN)

ITALIAN 100. Masterpieces: Dante. 3-5 Units.
An exploration of Dante's "Inferno" (the first of the three canticles of The Divine Comedy). The aim is to learn how to read the poem in detail and in depth, through both slow reading and ongoing reconstruction of Dante's world. We will also ask to what extent Dante's civic identity as a Florentine, especially his exile from Florence, gave momentum to his literary career and helped him become the author of one of the masterpieces of Western literature. Special emphasis is placed on Dante's ethical world view and his representation of character. Taught in English.

ITALIAN 101. Italy: The Good, the Bad and the Ugly. 3 Units.
Renowned for its rich cultural tradition, Italy is also one of the most problematic nations in Europe. This course explores the contradictions at the heart of Italy by examining how art and literature provide a unique perspective onto modern Italian history. We will focus on key phenomena that contribute both positively and negatively to the complex "spirit" of Italy, such as the presence of the past, political realism and idealism, revolution, corruption, decadence, war, immigration, and crises of all kinds. Through the study of historical and literary texts, films, and news media, the course seeks to understand Italy's current place in Europe and its future trajectory by looking to its past as a point of comparison. Taught in English.

ITALIAN 102. Masterpieces: Boccaccio's Decameron. 3-5 Units.
This course offer an in-depth consideration of Boccaccio's masterpiece The Decameron. We will pay special attention to Boccaccio's unparalleled art of storytelling; at his distinctly "modern" sensibility; and at the new kind of heroes his book champions: heroes of wit, imagination, free-thinking and self-reliance. Finally we will consider the erotic exuberance of many of Boccaccio's tales.

ITALIAN 104. La dolce vita: Italian Stereotypes in Film. 3-5 Units.
Passion, nostalgia, mafia, women. What has it meant to be Italian in the past hundred years? How are these stereotypes invented, portrayed and dismantled by filmmakers such as Fellini, Scola, Giordana, Benigni and Torre? This course will address the problem of Italianità, its anomalies and contradictions, and look at how Italians have imagined themselves on the big screen, from the figure of the hopeless romantic to the mafioso. Films will be in Italian with English subtitles. Taught in Italian.

ITALIAN 110. Gateway to Italy. 3-5 Units.
This course serves as an introduction to the world of Italy by focusing on the cultural significance associated with five key words and their concomitant human figures: "Stile" (the artist), "Spinto" (the hero-saint), "Scienza" (the thinker), "Migrazione" (the explorer), and "Crisi" (the political man). Readings will address figures such as Dante, Michelangelo, Saint Francis, Da Vinci, Galileo, Fermi, and Columbus; and socio-cultural phenomena such as fashion and design, the scientific revolution, brain drain, immigration and emigration, religion, and politics.

ITALIAN 120. Love Italian Style. 4 Units.
Gateway course for Italian studies. An examination of representations of love and sexuality in Italian literature, art, film, and popular culture from the Italian Renaissance to the current period. Beginning with the figure of Silvio Berlusconi and ending with Dante's love for Beatrice, the course considers differences in social practices and mores over time, the role of literary and artistic representations in establishing cultural expectations about love, the question of gender roles and identity in Italian society, as well as contemporary stereotypes about love in Italy and Italians in love. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent.

ITALIAN 127. Inventing Italian Literature. 4 Units.
An introduction to the study of literature in Italian, especially short prose fiction and poetry. Attention will be given to building a vocabulary and critical tool-set for the interpretation of literary texts from the Middle Ages to the contemporary period. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 128. The Italian Renaissance and the Path to Modernity. 4 Units.
The literature, art, and history of the Renaissance and beyond. Readings from the 15th through 18th centuries include Moderata Fonte, Machiavelli, Ariosto, Tasso, Galileo, and Goldoni. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 129. Modern Italian Culture: Avant-garde and Politics. 4 Units.
This course will provide students with an introduction to twentieth century Italian literature and culture through the lens of major trends in literary aesthetics, with an emphasis on the experimental and avant-garde. We will focus on gaining an understanding of the interrelationship between different aesthetic approaches and their expression in works of literature and film. We will also investigate political culture in twentieth-century Italy, in an attempt to map historical changes alongside ideas about literature. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 138. The Politics of Love in 20th-Century Italy. 3-5 Units.
Italy is often associated with love and passion, both in its literary and cinematic representations as well as in the tourism industry, promising visitors unprecedented opportunities for romance and excitement. How has this conception of Italy emerged and developed? Does it still hold us captive today? How has the idea of a "romantic Italy" shifted over the years, as Italian society itself has undergone significant transformations? We will explore these questions through literature (both poetry and prose), philosophy, history, and film. Topics will include sexuality, love, gender, marriage, and divorce, and the way they have been debated in modern Italian society and politics. The course will be taught in English and the materials will be discussed in translation.

ITALIAN 143. Favorite Italian Films. 2 Units.
In this course we will view and discuss 9 beloved & critically acclaimed Italian films, primarily from the 1980's and 90's, including "Cinema paradiso," "Il postino," "Mediterraneo," and "La vita e bella." This course is especially intended for returnees from the Florence program who want to maintain and develop their spoken Italian. A film screening time will be scheduled during the first week of class. Taught in Italian. Prerequisites: ITALLANG 21 or equivalent (4 quarters of Italian).

ITALIAN 152. Boccaccio's Decameron: The Ethics of Storytelling. 3-5 Units.
This course involves an in-depth study of Boccaccio's Decameron in the context of medieval theories of poetry and interpretation. The goal is to understand more fully the relationship between literature and lived experience implied by Boccaccio's fictions. We will address key critical issues and theoretical approaches related to the text. Taught in English translation, there will be an optional supplementary Italian discussion section during weeks 2-9.

ITALIAN 155. The Mafia in Society, Film, and Fiction. 4 Units.
The mafia has become a global problem through its infiltration of international business, and its model of organized crime has spread all over the world from its origins in Sicily. At the same time, film and fiction remain fascinated by a romantic, heroic vision of the mafia. Compares both Italian and American fantasies of the Mafia to its history and impact on Italian and global culture. Taught in English.
ITALIAN 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.
This course takes students on a trip to eight capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Lope de Vega, Sor Juana, Montesquieu, Baudelaire, Dostoyevsky, Irmgard Keun, Freud, and Borges. Note: To be eligible for WAYS credit, you must take the course for a minimum of 3 Units and a Letter Grade.
Same as: COMPLIT 100, DLCL 100, FRENCH 175, GERMAN 175, HISTORY 206E, ILAC 175, URBANST 153

ITALIAN 181. Philosophy and Literature. 5 Units.
Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track. Majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Russsbaum, Walton, Nehamas; Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. Taught in English.
Same as: CLASSICS 42, ENGLISH 81, FRENCH 181, GERMAN 181, PHIL 81, SLAVIC 181

ITALIAN 199. Individual Work. 1-12 Unit.

ITALIAN 215. Italian Film, Fashion, and Design, 1950-1968. 3-5 Units.
In a close analysis of films by Fellini, Antonioni, Rossellini, Pasolini, and Bertolucci, we will explore the various contradictions that fueled the Italian cultural imagination in the 50s and 60s: minimalism and multiplicity, male and female, industrial and archaic, comic and tragic, wealth and poverty. Special emphasis placed on fashion, design, and modernist art. Taught in English, with the option of an additional discussion section in Italian. Occasional screenings Monday evenings at 7pm.
Same as: ITALIAN 315

ITALIAN 216. Michelangelo Architect. 5 Units.
The architecture of Michelangelo Buonarroti (1475-1564), "Father and Master of all the Arts," redrew the possibilities of architectural expression for generations. This course considers his civic, ecclesiastic, and palatial works. It proceeds from his beginnings in Medicean Florence to his fulfillment in Papal Rome. It examines the anxiety of influence following his death and his enduring legacy in modernism. Topics include: Michelangelo's debt to Classical and Early Renaissance prototypes; his transformation of the canon; the iterative sketch as disegno; architecture and the body; the queering of architectural language; sketch, scale, and materiality; Modernism and Michelangelo. The historiography of Michelangelo has predominantly favored studies in painting and sculpture. Our focus on architecture encourages students to test new ideas and alternative approaches to his work.
Same as: ARTHIST 216A, ARTHIST 416A, CEE 33A

ITALIAN 220. Early Modern Seminar. 3-5 Units.
Explores some of the key texts of European early modernity and the critical paradigms according to which the idea of the "Renaissance" has been formed, analyzed, and questioned since the 19th century. Will aim to provide a broad introduction to Early Modern studies from the point of view of the Italian Renaissance and its reception in different European contexts. Taught in English.
Same as: DLCL 232

ITALIAN 221. Italo Calvino: Literature, Science, Philosophy. 3-5 Units.
The course will follow the development of Italo Calvino's literary career, with a particular focus on his interest in fantastical and meta-fictional forms of narrative. Readings of Calvino's literary works, such as Cosmomicos, Invisible Cities, and Mr. Palomar, will be supplemented by readings from his critical prose, collected in the volumes The Uses of Literature and Six Memos for the Next Millennium. Taught in English.

ITALIAN 224. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi's Canti and Charles Baudelaire's Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zibaldone and Mon coeur mis à nu. Key themes and concepts include language, imagery, "noia," "spleen," and the oppositions between nature and civilization, modernity and antiquity. Taught in English.

ITALIAN 225. Petrarch & Petrarclsm: Fragments of the Self. 3-5 Units.
In this course we will examine Francis Petrarch's book of Italian lyric poems, Rerum vulgarium fragmenta, and its reception in early modern France, England, and Spain. Readings from Petrarch's epistolary and ethical writings will contextualize historically and intellectually the aesthetics and ethics of the fragment in his poetry. With this foundation, we will investigate the long-lasting impact of Petrarch's work on Renaissance poetry and humanism, with attention to both the literary and the material aspects of its reception. Taught in English.
Same as: ITALIAN 325
ITALIAN 226. Modern Italian Poetry and Ultimate Questions. 3-5 Units.
More than in any other tradition, Italian poets of the twentieth century focus on "ultimate questions," and look all the way back to Dante in doing so: why do we die? is there a God? what does it mean to love? are we responsible for our neighbors? Is beauty related to truth? what do we learn from the past? what makes life meaningful? Poets include Ungaretti, Montale, Caproni, Sereni, Rosselli, Pasolini, Luigi, Merini, and Zanzotto. Taught in Italian. Prerequisites: Second-year Italian minimum.

ITALIAN 227. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.

ITALIAN 228. Science, technology and society and the humanities in the face of the looming disaster. 3-5 Units.
How STS and the Humanities can together help think out the looming catastrophes that put the future of humankind in jeopardy. Same as: FRENCH 228, POLISCI 233F

ITALIAN 232B. Heretics, Prostitutes and Merchants: The Venetian Empire. 5 Units.
Between 1200-1600, Venice created a powerful empire at the boundary between East and West that controlled much of the Mediterranean, with a merchant society that allowed social groups, religions, and ethnicities to coexist. Topics include the features of Venetian society, the relationship between center and periphery, order and disorder, orthodoxy and heresy, the role of politics, art, and culture in the Venetian Renaissance, and the empire’s decline as a political power and reinvention as a tourist site and living museum. Taught in English. Same as: HISTORY 232B

ITALIAN 235E. Dante’s "Inferno". 3-5 Units.
Intensive reading of Dante’s "Inferno" (the first canticle of his three canticle poem The Divine Comedy). Main objective: to learn how to read the Inferno in detail and in depth, which entails both close textual analysis as well as a systematic reconstruction of the Christian doctrines that sub tend the poem. The other main objective is to understand how Dante’s civic and political identity as a Florentine, and especially his exile from Florence, determined his literary career and turned him into the author of the poem. Special emphasis on Dante’s moral world view and his representation of character. Taught in English. Same as: COMPLIT 235E

ITALIAN 235E. Dante’s <em>Purgatorio</em> and <em>Paradiso</em>. 4-5 Units.
Reading the second and third canticles of Dante’s <em>Inferno</em> (the first canticle of his three canticle poem The Divine Comedy). Prerequisite: students must have read Dante’s <em>Inferno</em> in a course or on their own. Taught in English. Recommended: reading knowledge of Italian. Same as: COMPLIT 236E

ITALIAN 246. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes’ famous “I think therefore I am”? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben. Same as: FRENCH 246, FRENCH 346, ITALIAN 346

ITALIAN 247. Shakespeare and Italy. 3-5 Units.
Focus on Italy’s presence in Shakespeare’s corpus; his use of Italian literary sources, and the Italian settings of some of his plays. It will also look at the reception of Shakespeare in Italy, especially in Italian opera and film. Readings will include Petrarch, Boccaccio, Bandello and Machiavelli; Shakespeare’s sonnets and some of his major plays that are set in Italy. We will also discuss Verdi’s opera, Otello, and Zeffirelli’s movie Romeo and Juliette, among others Italian renditions of Shakespeare’s plays. Taught in English.

ITALIAN 251. Writing, Memory, and Self-Fashioning. 3-5 Units.
Writing is not a mere recording of the past, but a selection and reinvention of our experiences. We will look at how writing is central to the philosophical project of fashioning the self, even as it reveals that much of what we call the self is a fictional construct. Materials include fiction and memoirs (Primo Levi, Michel Tournier, Melanie Mazzucco, Jonathan Littell), and theoretical works in philosophy (Bergson, James, Freud, Jung, Derrida, Wyschogrod, Nehamas), psycholinguistics, and neuroscience. Taught in English. Same as: FRENCH 251

ITALIAN 256. North/South in Contemporary Italy. 4 Units.
One of the most difficult tasks of Italian unification was to negotiate the many differences between North and South – economic, social, cultural, and linguistic. The phenomenal growth of regional and even separatist sentiment exemplified in the Northern League shows that Italian integration is far from complete. In this course we will explore the history of conflict between North and South from the Risorgimento to the present day, with a primary focus on prose fiction and film. Taught in English.

ITALIAN 257. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Unit.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Caverero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women’s thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives. Same as: FRENCH 257, FRENCH 357, ITALIAN 357
ITALIAN 260. Italy, France, and Postcolonialism. 3-5 Units.
The starting point for our seminar is the question of how postcolonial thought enhances our possible understandings of Italy as a nation, as a territorial unit coalescing cultural parts that remain disparate to this day, and as a population that has not come fully to terms with its fascist history, its crimes in World War II, or the atrocities it perpetrated as a colonizing state. The Italian case is unusual compared to others, in that the country's colonial past in north and east Africa is still being uncovered after a long period of public silence and government suppression; and what might be called the postcolonial Italian project has begun only recently, driven by a distinct minority of scholars, 'migrant' authors, and activists. French cultural politics and history are often taken as a point of reference from which to analyze Italian phenomena. In this case, we will make use of the French postcolonial tradition as a point of both comparison and differentiation. Among other things, we will focus on the different meanings of 'postcolonial' in a country that is strongly centralized (France) and another which is unremittingly fragmented (Italy). As just one example, we will scrutinize how Gramsci's work has been understood in Anglophone and Francophone criticism (cultural studies, Subaltern studies, and so on), as opposed to how it may be read in its original Italian context, where it concerned subalterns within the nation-state. Asking what is postcolonial, for whom, when, and where?, ultimately our goal is to discern the specific contours of Italy's postcolonialism by juxtaposing it with France's, and to simultaneously ask what light can be shed on French postcolonial particularities by placing it in this dialogue. Beginning with fundamental historical readings (Gramsci, Fanon, Memmi) and touching on some early Anglophone postcolonial critics (Said, Bhabha), the seminar will then be structured around key literary and theoretical readings from Italy and France. Ideally, readings will be in the original language, but as often as possible they will be selected such that they will be accessible in English translation as well. Taught in English.  
Same as: FRENCH 260

ITALIAN 261. War and Peace: Writings by and about Veterans in the 20th and 21st Centuries. 2-5 Units.
Since the aftermath of World War One, and with increasing urgency in contemporary America, stories about and by veterans are assigned a double role: that of exposing the horror of war yet also defending the possibility of a just war, and that of healing both veterans themselves and the society they return to. Key questions for this course are: Given the current practice of using writing and the hero's journey as a model for healing veterans and making their voices heard in our culture, can we look back to post-War World-War-One culture and see if writing fulfills a similar function? And given how many post-World-War-One veterans became famous writers, how do we assess the interplay between literature, poetry, memoir, journalism, personal letters, photo accounts? Is there a connection between artistic innovation and the capacity to heal?. 
Same as: FRENCH 261, FRENCH 361, ITALIAN 361

ITALIAN 266. Women's Voices in Contemporary Italian Literature. 3-5 Units.
The traditional canon of Italian literature consists almost exclusively of male authors. Yet Italian women writers have been active since the time of Dante. This presents an overview of women's prose fiction from the late 19th century to the present, including autobiographies; the experience of motherhood; the conflict between maternal love and the desire for self-determination and autonomy; paths to political awareness; reinventing the historical novel. Taught in English.  
ITALIAN 267. Magnificent Florence: Beauty, Wealth, Fashion and the Individual in Renaissance Italy. 3-5 Units.
The focus of this interdisciplinary course is on the arts, literature, fashion and philosophy of Quattrocento Florence, where autobiographical and historical writing, enhanced by the visibility of clothes and other 'wordly goods' (the objects that are tangible manifestations of a culture), established a narrative tradition of individual and social self-definition. The poetic search for spiritual beauty collaborates with the display of excessive consumption and elaborate clothes in adorning the ideal female image, while the emergence of the vulgar language as a narrative medium accompanies the rise of contemporary works in classical Latin. By analyzing the apparent contradictions of this dynamic period, the course brings to life the society of Renaissance Florence. The course meets ten times and includes a Renaissance ball, with a lecture/demonstration of costumes, manners and dance. Taught in English, no pre-requisites.  
NOTE: First class will be October 5, 2016; no class Sept. 28, 2016.

ITALIAN 272. Body Doubles: From the Fantastic Short Story to Science-Fiction. 2-5 Units.
How do we imagine our bodies through language, at times almost completely refashioning a physical double, be it idealized or abject? How do such body doubles intersect with our sense of self, defining or redefining sexual identity, spiritual aspirations, illness and recovery, and the senses themselves, as our window into reality? This course focuses on short stories from the late 19th- and early 20th-century fantastic genre, and science fiction stories from the following turn of the century, 100 years later: in these revealing instances, body doubles often seem to acquire a will of their own, overwhelming normal physical identity. 
Same as: FRENCH 272, FRENCH 372, ITALIAN 372

ITALIAN 281. Novels into Film. 4-5 Units.
Some critics claim that film has displaced the novel as the most popular narrative form of contemporary culture. What is the relationship between the two media? Which novels are chosen for adaptation and why? What are the relative strengths and limitations of literature and film as media? What are the specific pleasures of adaptations? In this course we will read five Italian novels and analyze their film versions, viewing adaptation as a legitimate creative response to a work of literature. We will first read the novel and consider the particular challenges it presents to transposition into film. We will follow this discussion with a close reading of the film version. The goal of the course is to examine cinematic adaptation as a cultural process by introducing a group of significant texts from the Italian tradition. Taught in English.

ITALIAN 288. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.

Same as: FRENCH 288, FRENCH 388, ITALIAN 388

ITALIAN 310. Cinematic Neorealism. 3-5 Units.
The course will consist in a close reading and theoretical assessment of a much celebrated body of films by Rossellini, De Sica, Visconti, Pasolini, and others, subtitled in English. The seminar aims to provide students with the instruments of film analysis; to engage in the study of the aesthetics, ethics, and politics of this distinctive filmic style; to debate current definitions of realism and neorealism. Taught in English.  
Same as: ITALIAN 210
ITALIAN 312. Feminist Activists. 3-5 Units.
Is it true that European, and Italian, feminism is more cultural and artistic, whereas American feminists foreground political and economic issues? How can we understand the connections and disjunctions between activism and literature in both contexts, and in the history of feminism from the early twentieth century to the present? How do these different strands of feminism come together today in global thinking? We will read both feminist fiction and theory to discuss these questions; authors include Aleramo, Woolf, Banti, McCarthy, Bulter, and Cavarero.
Same as: ITALIAN 212

ITALIAN 315. Italian Film, Fashion, and Design, 1950-1968. 3-5 Units.
In a close analysis of films by Fellini, Antonioni, Rossellini, Pasolini, and Bertolucci, we will explore the various contradictions that fueled the Italian cultural imagination in the 50s and 60s: minimalism and multiplicity, male and female, industrial and archaic, comic and tragic, wealth and poverty. Special emphasis placed on fashion, design, and modernist art. Taught in English, with the option of an additional discussion section in Italian. Occasional screenings Monday evenings at 7pm.
Same as: ITALIAN 215

ITALIAN 322. Decadence and Modernism from Mallarmé to Marinetti. 1-2 Unit.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 322

ITALIAN 324. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi's Canti and Charles Baudelaire's Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zibaldone and Mon coeur mis à nu. Key themes and concepts include language, imagination, "noia," "spleen," and the oppositions between nature and civilization, modernity and antiquity. Taught in English.
Same as: FRENCH 224, FRENCH 324, ITALIAN 224

ITALIAN 325. Petrarch & Petrarchism: Fragments of the Self. 3-5 Units.
In this course we will examine Francis Petrarch's book of Italian lyric poems, Rerum vulgarium fragmenta, and its reception in early modern France, England, and Spain. Readings from Petrarch's epistolary and ethical writings will contextualize historically and intellectually the aesthetics and ethics of the fragment in his poetry. With this foundation, we will investigate the long-lasting impact of Petrarch's work on Renaissance poetry and humanism, with attention to both the literary and the material aspects of its reception. Taught in English.
Same as: ITALIAN 225

ITALIAN 327. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 230, FRENCH 330, ITALIAN 227

ITALIAN 328. Literature, Narrative, and the Self. 3-5 Units.
The role of narrative in the well-lived life. Are narratives necessary? Can they, and should they, be literary? When might non-narrative approaches, whether literary or otherwise, be more relevant? Is unity of self something given, something to be achieved, or something to be overcome? Readings from Aristotle, Montaigne, Schopenhauer, Nietzsche, Camus, Sartre, Macintyre, G. Strawson, Velleman; Ricoeur, Brooks; Shakespeare, Stendhal, Musil, Levi, Beckett, Morrison; film. Taught in English.
Same as: FRENCH 328

ITALIAN 345. In Defense of Poetry. 3-5 Units.
Beginning with the account of the quarrel between philosophy and poetry in Plato's Republic, we will read definitions and defenses of poetry by authors such as Cicero, Horace, Petrarch, Boccaccio, Sidney, Shelley, and Pound, among others. While we will try to historicize these authors' defenses as much as possible, we will also read them from the perspective of contemporary efforts to defend literature and the humanities. Topics of central concern will be the connection between poetry and ethics, the conflict between poetry and the professions of business, law, and medicine, poetry's place in the university, the political role of the poet, questions of poetic language and form, and the relevance of defenses of poetry to literary theory.
Same as: FRENCH 343

ITALIAN 346. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes' famous "I think therefore I am"? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben.
Same as: FRENCH 246, FRENCH 346, ITALIAN 246

ITALIAN 352. Boccaccio's Decameron: The Ethics of Storytelling. 3-5 Units.
This course involves an in-depth study of Boccaccio's Decameron in the context of medieval theories of poetry and interpretation. The goal is to understand more fully the relationship between literature and lived experience implied by Boccaccio's fictions. We will address key critical issues and theoretical approaches related to the text. Taught in English translation, there will be an optional supplementary Italian discussion section during weeks 2-9.
Same as: ITALIAN 152

ITALIAN 357. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Unit.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Cavarero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women's thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.
Same as: FRENCH 257, FRENCH 357, ITALIAN 257
ITALIAN 361. War and Peace: Writings by and about Veterans in the 20th and 21st Centuries. 2-5 Units.
Since the aftermath of World War One, and with increasing urgency in contemporary America, stories about and by veterans are assigned a double role: that of exposing the horror of war yet also defending the possibility of a just war, and that of healing both veterans themselves and the society they return to. Key questions for this course are: Given the current practice of using writing and the hero’s journey as a model for healing veterans and making their voices heard in our culture, can we look back to post-World-War-One culture and see if writing fulfills a similar function? And given how many post-World-War-One veterans became famous writers, how do we assess the interplay between literature, poetry, memoir, journalism, personal letters, photo accounts? Is there a connection between artistic innovation and the capacity to heal?.
Same as: FRENCH 261, FRENCH 361, ITALIAN 261

ITALIAN 369. Introduction to the Profession of Literary Studies. 1-2 Unit.
A survey of how literary theory and other methods have been made institutional since the nineteenth century. The readings and conversation are designed for entering Ph.D. students in the national literature departments and comparative literature.
Same as: COMPLIT 369, DLCL 369, FRENCH 369, GERMAN 369

ITALIAN 372. Body Doubles: From the Fantastic Short Story to Science-Fiction. 2-5 Units.
How do we imagine our bodies through language, at times almost completely refashioning a physical double, be it idealized or abject? How do such body doubles intersect with our sense of self, defining or redefining sexual identity, spiritual aspirations, illness and recovery, and the senses themselves, as our window into reality? This course focuses on short stories from the late 19th- and early 20th-century fantastic genre, and science fiction stories from the following turn of the century, 100 years later: in these revealing instances, body doubles often seem to acquire a will of their own, overwhelming normal physical identity.
Same as: FRENCH 272, FRENCH 372, ITALIAN 272

ITALIAN 388. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d’Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 288, FRENCH 388, ITALIAN 288

ITALIAN 395. Philosophical Reading Group. 1 Unit.
Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht is required. May be repeated for credit. Taught in English.
Same as: COMPLIT 359A, FRENCH 395

ITALIAN 398. Intensive Reading in French/Italian. 10 Units.
Enrollment is limited to French/Italian Ph.D. students. Course is designed for French/Italian Ph.D. students to prepare for department milestone exams.
Same as: FRENCH 398

ITALIAN 399. Individual Work. 1-12 Unit.
Repeatable for Credit.

ITALIAN 41N. Imagining Italy. 3 Units.
Images of Italy. To the English and American literary imagination, Italy has long been a source of fascination. During the past hundred years, writers from Nathaniel Hawthorne to Frances Mayes have explored the broad range of contradictory resonances of the Italian setting, in fiction, travel essays, and memoirs. While some writers have celebrated the sensuality of Italian culture and landscape, others have imagined Italy as a more dangerous place – as dangerous as the erotic love with which it is often identified. In this course we will examine the range of literary responses to Italy by writers in English during the past hundred years, and explore the ways in which our culture has continued to construct myths of Italy. We will also see how these myths have been transformed into commodities in today’s consumer culture, making “Italy” one of the most profitable fictions in the marketplace.

ITALIAN 52N. Life is a Play: Identity, Persona, and Improvisation in Luigi Pirandello. 3 Units.
Stanford Introductory Seminar. Preference to freshmen. For Pirandello (1867-1936; Nobel Prize, 1934), to suddenly realize your entire life has been a performance is a moment of utmost horror, comedy, and opportunity for self-awareness. In a quintessentially modern fashion, he claims that the performance cannot be stopped, that authenticity is a mirage, and that learning to laugh at oneself is the only liberation. Materials include Pirandello’s existential “theater within the theater,” his novels, and their film adaptations, which we will study in their cultural context.

ITALIAN 75N. Narrative Medicine and Near-Death Experiences. 3 Units.
Even if many of us don’t fully believe in an afterlife, we remain fascinated by visions of it. This course focuses on Near-Death Experiences and the stories around them, investigating them from the many perspectives pertinent to the growing field of narrative medicine: medical, neurological, cognitive, psychological, sociological, literary, and filmic. The goal is not to understand whether the stories are veridical but what they do for us, as individuals, and as a culture, and in particular how they seek to reshape the patient-doctor relationship. Materials will span the 20th century and come into the present. Taught in English.
Same as: FRENCH 75N

ITALIAN 802. TGR Dissertation. 0 Units.

ITALIAN 803A. Advanced Reading in French/Italian. 10 Units.
Enrollment is limited to French/Italian Ph.D. students. Course is designed for French/Italian Ph.D. students to prepare for department milestone exams.
Same as: FRENCH 803