ITALIAN (ITALIAN)

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 115. Mapping the Grand Tour: Digital Methods for Historical Data. 4-5 Units.
Classical Italy attracted thousands of travelers throughout the 1700s. Referring to their journey as the "Grand Tour," travelers pursued intellectual passions, promoted careers, and satisfied wanderlust, all while collecting antiquities to fill museums and estates back home. What can digital approaches tell us about who traveled, where and why? We will read travel accounts; experiment with parsing; and visualize historical data. Final projects to form credited contributions to the Grand Tour Project, a cutting-edge digital platform. No prior experience necessary. Same as: CLASSICS 115, ENGLISH 115, HISTORY 238C

ITALIAN 127. Inventing Italian Literature: Dante, Boccaccio, Petrarca. 4 Units.
This course examines the origins of Italian literature in the late Middle Ages. We will read selections from Dante's Vita Nuova and Inferno; Petrarca's Canzoniere; and Boccaccio's Decameron. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent.

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. 4 Units.
This course examines the fate of Italian culture since 1800. We will study major examples of Italian literature, art, and cinema from the modern period in relation to their historical context. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent.

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? How have questions of history, power, and social life 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. Same as: ITALIAN 352

ITALIAN 154. Film & Philosophy. 3 Units.
Issues of authenticity, morality, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Blade Runner (Scott), Do The Right Thing (Lee), The Seventh Seal (Bergman), Fight Club (Fincher), La Jetée (Marker), Memento (Nolan), and Eternal Sunshine of the Spotless Mind (Kaufman). Taught in English. Same as: COMPLIT 154A, ENGLISH 154F, FRENCH 154, PHIL 193C, PHIL 293C

ITALIAN 154E. Film & Philosophy CE. 3 Units.
Issues of authenticity, morality, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Blade Runner (Scott), Do The Right Thing (Lee), The Seventh Seal (Bergman), Fight Club (Fincher), La Jetée (Marker), Memento (Nolan), and Eternal Sunshine of the Spotless Mind (Kaufman). Taught in English. Satisfies the WAY CE. Same as: COMPLIT 154E, FRENCH 154E, PHIL 193E, PHIL 293E

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 164. Horror, Italian Style. 3-5 Units.
In the popular imagination, Italy is the land of fashion and Vespas, pasta and wine, sunshine and romance. Yet it has also been the site of tales of terror, ranging from 18th-century Gothic novels to 1970s horror films. In this course, we will analyze literary texts and films that feature labyrinthine catacombs, mad scientists, ancient Roman vampires, Renaissance ghosts, ballerina-witches, and more. Through the study of such materials, we will seek to reconcile this darkness with Italy's sunny side and to understand what these macabre depictions might reveal about Italy's complex past. Taught in English.

ITALIAN 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.
This course takes students on a trip to major capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Revolutionary 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, Dante, Sor Juana, Montesquieu, Baudelaire, Gogol, Irmgard Keun, Freud, and Borges. Note: To be eligible for WAYS credit, you must take the course for a Letter Grade. Same as: COMPLIT 100, DLCL 100, FRENCH 175, GERMAN 175, HISTORY 206E, ILAC 175, URBANST 153
ITALIAN 181. Philosophy and Literature. 3-5 Units.
What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walton, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.
Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, FRENCH 181, GERMAN 181, PHIL 81, SLAVIC 181
ITALIAN 199. Individual Work. 1-12 Unit.
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ITALIAN 200. Italian Modernities: Lecture Series and Course. 1-2 Unit.
Over the course of the whole year, we will invite 6 speakers to present work on modern Italian culture and literature; these sessions will be supplemented by seminar meetings in which we discuss the work of our guests and prepare writing projects that relate to them. May be repeated for credit.
Same as: ITALIAN 300
ITALIAN 216. Michelangelo Architect. 5 Units.
The architecture of Michelangelo Buonarroti (1475-1564), “Father and Master of all the Arts,” redefined 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 416A, CEE 33A
ITALIAN 228. Science, technology 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 231. Leonardo’s World: Science, Technology, and Art. 4-5 Units.
Leonardo da Vinci is emblematic of creativity and innovation. His art is iconic, his inventions legendary. His understanding of nature, the human body, and machines made him a scientist and engineer as well as an artist. This class explores the historical Leonardo, exploring his interests and accomplishments as a product of the society of Renaissance Italy. Why did this world produce a Leonardo? Students will contribute to a library exhibit for the 500th anniversary of Leonardo’s death in May 2019.
Same as: ARTHIST 231, ARTHIST 431, HISTORY 231, HISTORY 331, ITALIAN 331
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.
Same as: HISTORY 232B
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-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 262. Symbolism in Literature and the Arts. 3-5 Units.
This course will deal with the some of the 19th and 20th century authors and artists associated with Symbolism. We will focus on some key theoretical essays about the symbol, as well as on symbolist poetry, novels, visual arts, cinema, and music. In reading authors such as Coleridge, Blake, Poe, Baudelaire, Rimbaud, Verlaine, Mallarmé, Valéry, Pascoli, Campana, d’Annunzio, and Savinio, we will explore the nature and uses of the symbol in art.
Same as: FRENCH 261, FRENCH 362, ITALIAN 362
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 course presents an overview of women’s prose fiction of the last 100 years, from Sibilla Aleramo’s groundbreaking feminist novel Una donna (1906) to Elena Ferrante’s La figlia oscura (2015). We will examine such concerns as the central issue of sexual violence in many female 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.
Same as: FEMGEN 266
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 286. Poetry and Philosophy. 2-5 Units.
When and why do philosophers resort to poetry? What is the relationship between poetic metaphor and philosophical argumentation? Why is the poetic often associated with empathy—recently touted as an essential human characteristic—whereas philosophy is considered more objective? What is poetry's role in the pursuit of wisdom or the good life? Authors include Nietzsche, Heidegger, Bataille, Agamben, Ricoeur, Derrida, Irigaray, Wyschogrod, and Cavarero.
Same as: FRENCH 286, FRENCH 386, ITALIAN 386

ITALIAN 300. Italian Modernities: Lecture Series and Course. 1-2 Unit.
Over the course of the whole year, we will invite 6 speakers to present work on modern Italian culture and literature; these sessions will be supplemented by seminar meetings in which we discuss the work of our guests and prepare writing projects that relate to them. May be repeated for credit.
Same as: ITALIAN 200

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, Bult, and Cavarero.

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.

ITALIAN 321. Giambattista Vico. 1-5 Unit.
An intensive reading of Vico’s New Science. Emphasis will be on Vico’s philosophy of history and theories of poetic wisdom, myth, and language. Vico will be put in dialogue with René Descartes, Rousseau, Auguste Compte, Claude Lévi-Strauss, and Paul Feyerabend, authors about ideas about myth and science converge in striking ways with Vico’s.
Same as: COMPLIT 321, FRENCH 321

ITALIAN 325. Petrarch & Petrarachism: 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 nature 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.

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

ITALIAN 331. Leonardo’s World: Science, Technology, and Art. 4-5 Units.
Leonardo da Vinci is emblematic of creativity and innovation. His art is iconic, his inventions legendary. His understanding of nature, the human body, and machines made him a scientist and engineer as well as an artist. This class explores the historical Leonardo, exploring his interests and accomplishments as a product of the society of Renaissance Italy. Why did this world produce a Leonardo? Students will contribute to a library exhibit for the 500th anniversary of Leonardo’s death in May 2019.
Same as: ARTHIST 231, ARTHIST 431, HISTORY 231, HISTORY 331, ITALIAN 231

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 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 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 362. Symbolism in Literature and the Arts. 3-5 Units.
This course will deal with the some of the 19th and 20th-century authors and artists associated with Symbolism. We will focus on some key theoretical essays about the symbol, as well as on symbolist poetry, novels, visual arts, cinema, and music. In reading authors such as Coleridge, Blake, Poe, Baudelaire, Rimbaud, Verlaine, Mallarmé, Valéry, Pascoli, Campana, d¿Annunzio, and Savinio, we will explore the nature and uses of the symbol in art.
Same as: FRENCH 262, FRENCH 362, ITALIAN 262

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 386. Poetry and Philosophy. 2-5 Units.
When and why do philosophers resort to poetry? What is the relationship between poetic metaphor and philosophical argumentation? Why is the poetic often associated with empathy - recently touted as an essential human characteristic - whereas philosophy is considered more objective? What is poetry’s role in the pursuit of wisdom or the good life? Authors include Nietzsche, Heidegger, Bataille, Agamben, Ricoeur, Derrida, Irigaray, Wyschogrod, and Cavarero.
Same as: FRENCH 286, FRENCH 386, ITALIAN 286

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 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.