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. Spectacles of Love, Spectacles of Horror: Introduction to Medieval Italian Literature. 4 Units.
This course is both an introduction to medieval Italian literature and a continuation of the study of the Italian language. Our voyage through medieval Italian literature will explore the interconnected realms of Eros and Death, of Love and Horror; how to reconcile religiosity and the viscerally carnal images of this period's poetry? Why is the heart object of adoration and, at the same time, of cannibalistic cravings? We will begin our journey in the XIII century with religious poetry and the Sicilian School, to then move and dwell in the Florence of Cavalcanti, Dante, Petrarch, and Boccaccio. Florence will be the main stage for our Spectacles of Love and Horror: a city at once cradle of Dolce Stil Novo and of bloody political fights, almost completely annihilated by the 'Black Death' in the XIV century. The protagonists of our story will be some of the most extraordinary works of Italian Literature, such as Saint Francis' Cantico delle creature, Dante's Commedia, Petrarch's Canzoniere, Boccaccio's Decameron. All class discussion, reading, and writing will be in Italian. Prerequisites: ITALLANG 22A or equivalent level of proficiency.

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 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 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, Dante, Sor Juana, Montesquieu, Baudelaire, Gogol, Irigaray 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, ILAC 181, PHIL 81, SLAVIC 181

ITALIAN 199. Individual Work. 1-12 Unit.

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: ARCHST 416A, CEE 33A

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 232F

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 237. Michelangelo: Gateway to Early Modern Italy. 3-5 Units.
Revered as one of the greatest artists in history, Michelangelo Buonarroti's extraordinarily long and prodigious existence (1475-1564) spanned the Renaissance and the Reformation in Italy. The celebrity artist left behind not only sculptures, paintings, drawings, and architectural designs, but also an abundantly rich and heterogeneous collection of artifacts, including direct and indirect correspondence (approximately 1400 letters), an eclectic assortment of personal notes, documents and contracts, and 302 poems and 41 poetic fragments. This course will explore the life and production of Michelangelo in relation to those of his contemporaries. Using the biography of the artist as a thread, this interdisciplinary course will draw on a range of critical methodologies and approaches to investigate the civilization and culture of Italy in the fifteenth and sixteenth centuries. Course themes will follow key tensions that defined the period and that found expression in Michelangelo's physical-spiritual, classical-Christian, tradition-innovation, individual-collective.
Same as: ITALIAN 337

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, Pascali, Campana, d'Annunzio, and Savinio, we will explore the nature and uses of the symbol in art.
Same as: FRENCH 262, FRENCH 362, ITALIAN 362

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 bodies 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? How is the relationship between poetic metaphors 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 290. Magic, Science, and Religion. 3-5 Units.
With the rise of the human sciences in the later nineteenth century, magic, science, and religion came to be understood as entirely separate domains, with different versions of truth and divergent methods of inquiry. But how has this division broken down in the past 150 years? How is it, for example, that other people's religion is merely magic? How does science still draw on religious categories, in particular to claim the universe is meaningful? How have new forms of magic shaped a new age, global culture? We will examine these questions by pairing literary texts with readings from anthropology, history of science, religious studies, and cultural criticism. This course is taught in English.
Same as: FRENCH 290, FRENCH 390, ITALIAN 390

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, Bulter, and Cavarero.

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, Augustine Compte, Claude Lévi Strauss, and Paul Feyerabend, whose ideas about myth and science converge in striking ways with Vico's.
Same as: FRENCH 321

ITALIAN 325. Petrarch & Petrarchanism: 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.

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

ITALIAN 337. Michelangelo: Gateway to Early Modern Italy. 3-5 Units.
Revered as one of the greatest artists in history, Michelangelo Buonarroti's extraordinarily long and prodigious existence (1475-1564) spanned the Renaissance and the Reformation in Italy. The celebrity artist left behind not only sculptures, paintings, drawings, and architectural designs, but also an abundantly rich and heterogeneous collection of artifacts, including direct and indirect correspondence (approximately 1400 letters), an eclectic assortment of personal notes, documents and contracts, and 302 poems and 41 poetic fragments. This course will explore the life and production of Michelangelo in relation to those of his contemporaries. Using the biography of the artist as a thread, this interdisciplinary course will draw on a range of critical methodologies and approaches to investigate the civilization and culture of Italy in the fifteenth and sixteenth centuries. Course themes will follow key tensions that defined the period and that found expression in Michelangelo: physical-spiritual, classical-Christian, tradition-innovation, individual-collective.
Same as: ITALIAN 237

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 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 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?nWhat is the relationship between poetic metaphor and philosophical argumentation?nWhy is the poetic often associated with empathy - recently touted as an essential human characteristic - whereas philosophy is considered more objective?nWhat is poetry's role in the pursuit of wisdom or the good life?nAuthors include Nietzsche, Heidegger, Bataille, Agamben, Ricoeur, Derrida, Irigaray, Wyschogrod, and Cavarero.
Same as: FRENCH 286, FRENCH 386, ITALIAN 286

ITALIAN 390. Magic, Science, and Religion. 3-5 Units.
With the rise of the human sciences in the later nineteenth century, 'magic,' 'science,' and 'religion' came to be understood as entirely separate domains, with different versions of truth and divergent methods of inquiry. But how has this division broken down in the past 150 years? How is it, for example, that other people's religion is 'merely magic'? How does science still draw on religious categories, in particular to claim the universe is meaningful? How have new forms of magic shaped new age, global culture? We will examine these questions by pairing literary texts with readings from anthropology, history of science, religious studies, and cultural criticism. This course is taught in English.
Same as: FRENCH 290, FRENCH 390, ITALIAN 290

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.