

DEPARTMENT OF ITALIAN STUDIES

Academic Year 2020-2021



Professors

Millicent Marcus, Giuseppe Mazzotta, Jane Tylus

Assistant Professor

Christiana Purdy Moudarres

Language Program Director

Anna Iacovella

Senior Lecturer

Michael Farina

Lecturers

Simona Lorenzini

Deborah Pellegrino

Lecturers

Serena Bassi

Megan Crognale



Director of Undergraduate Studies

Simona Lorenzini

Rm. 412, 82-90 Wall St., (203) 503-7941

simona.lorenzini@yale.edu

THE MAJOR IN ITALIAN

The major in Italian explores Italy's vital role in the formation of Western thought and culture. The core language courses bring students to a high level of aural, spoken, and written proficiency, provide a solid literary and historical background in the language, and prepare students for study in Italy. Other offerings build on the core courses to explore Italian literature, film, history, culture, and art. The Italian major is of particular relevance to the fields of art, economics, film studies, history, history of art, international relations, linguistics, literature, philosophy, and theology.

Requirements of the Major- The major consists of eleven term courses beyond the prerequisite. Eight term courses in Italian studies numbered 140 or above (including graduate courses) are required, at least five of which must be conducted in Italian. The courses in the department must include either [ITAL 150](#) or [151](#), a survey course on Italian literature

([ITAL 162](#) or [172](#)), and a course on Dante's *Divine Comedy* ([ITAL 310](#) or equivalent), as well as three courses covering different periods in Italian studies: one in the Middle Ages (in addition to the course on Dante's *Comedy*), one in the Renaissance, and one in modern Italian literature and media. The aim of these six foundational courses is to provide students with both a broad acquaintance with the major works of Italian studies and a more detailed knowledge of specific periods in Italian literature and media. No more than three Italian study courses taught in English may count toward the major. Students intending to major in Italian should consult the director of undergraduate studies (DUS).

In completing their programs, students are required to elect two courses in other languages and literatures, history of art, history, or philosophy that are related to their field of study and approved by the director of undergraduate studies. Any graduate course in another national literature or in linguistics may be substituted for one of these two courses.

Senior Requirement- In the fall or spring of the senior year, all students majoring in Italian must present a departmental essay written in Italian and completed under the direction of a faculty adviser in ITAL 491. The essay should demonstrate careful reading and research on a topic approved by the adviser in consultation with the director of undergraduate studies. A recommended length for the essay is thirty pages. Prospectus and draft deadlines are determined by the adviser; the final deadline is determined by the director of undergraduate studies. The senior requirement culminates in a meeting with department faculty to discuss the thesis and the student's overall experience of study in the major.

Students intending to major in Italian should consult the director of undergraduate studies (simona.lorenzini@yale.edu).

Related majors- In addition to the major in Italian literature, the department supports the applications of qualified students who wish to pursue a course in Italian studies under the provisions of a Special Divisional Major. Majors can devise a broad program in social, political, economic, or intellectual history as related to and reflected in Italian literature, or pursue special interests in architecture, film, art, philosophy, music, history, linguistics, theater, political theory, or other fields especially well-suited for examination from the perspective of Italian cultural history. Majors in Italian studies must design their programs in close consultation with the Director of Undergraduates studies and seek the guidance of an additional member of the department whose interests closely coincide with the proposed program of study. For further information visit <http://catalog.yale.edu/ycps/subjects-of-instruction/special-divisional-majors/>.

Combined BA/MA Program in Italian

Yale allows students to complete simultaneously the BA and MA degrees in the same department in four years, provided the student meets certain requirements.

The department's course offerings vary greatly from year to year. Students interested in planning course work in Italian that extends beyond the current academic year should consult the director of undergraduate studies.

Certificate of Advanced Language Study

The Italian Department offers a Certificate of Advanced Language Study in Italian. A certificate adviser, typically the director of undergraduate studies (DUS), advises students on the certification process and certifies to the University Registrar's Office that students have completed the stated requirements before the end of eight terms of study. The Certificate of Advanced Language Study, once certified, is listed on student official transcripts.

Requirements

Students seeking to earn the certificate are required to take four courses beyond the L4 level in their chosen language, at least three of which must be Yale courses designated as L5. All courses must be taken for a letter grade, and students must achieve a grade of B or above. With the approval of the certificate adviser, one advanced non-L5 course, conducted in the target language, such as an independent study course, a graduate seminar, or an advanced seminar may count toward certification requirements.

The certificate adviser may allow one "language across the curriculum" (LxC) course, which ordinarily is an advanced seminar with an additional weekly discussion section in the target language, to count toward the certification requirements. The adviser may also approve the substitution of up to two credits earned during study abroad and taught in the target language to count toward the certificate requirements. If the adviser approves courses taken outside of Yale for inclusion in the certificate requirements, students must take the necessary steps to ensure those courses appear on their transcript.

Credit/D/Fail No courses taken Credit/D/Fail may be counted toward the requirements of the certificate.

If you have fulfilled these requirements, please contact DUS [Simona Lorenzini](#) and cc the Registrar [Ann DeLauro](#) so that your transcript can be updated to reflect the certificate.



ONLINE REGISTRATION

August 8, 12 pm to August 12, 5 pm EDT

All new and continuing undergraduate students who plan to take an L1 – L4 Italian Language course - (ITAL 110, ITAL 130,), MUST preregister during the Online Preregistration period. Students taking ITAL 150 and above do not need to preregister.

Graduate and professional students cannot preregister online. They should contact the Language Program Director (anna.iacovella@yale.edu) with their course section request.

Students who have taken the Italian Department's placement exam should preregister for the course in which they were placed.

Once you have chosen a class at the appropriate level, you must preregister during online Preregistration.

If you did not take the placement exam please contact the Language Program Director, [Anna Iacovella](mailto:anna.iacovella@yale.edu)

Group A Courses

ITAL 110a/b, Elementary Italian I

A beginning course with extensive practice in speaking, reading, writing, and listening and a thorough introduction to Italian grammar. Activities include group and pairs work, role-playing, and conversation. Introduction to Italian culture through readings and films.

Conducted in Italian. Enrollment limited to 15.

ITAL 120a/b, Elementary Italian II

Continuation of ITAL 110. Enrollment limited to 15.

ITAL 125b, Intensive Elementary Italian

An accelerated beginning course in Italian that covers in one term the material taught in two.

ITAL 130a, Intermediate Italian I

The first half of a two-term sequence designed to increase students' proficiency in the four language skills and advanced grammar concepts. Authentic readings paired with contemporary films. In-class group and pairs activities, role-playing, and conversation.

Conducted in Italian. Enrollment limited to 15. Prerequisite: ITAL 120 or equivalent.

ITAL 140b, Intermediate Italian II

Continuation of ITAL 130. Emphasis on advanced discussion of Italian culture through authentic readings (short stories, poetry, and comic theater) and contemporary films. Admits to Group B courses.

Conducted in Italian. Enrollment limited to 15. Prerequisite: ITAL 130 or equivalent.



Group B Courses

Group B courses are conducted in Italian and are open to students who have passed ITAL 140 or 145 and to others with the consent of the director of undergraduate studies and of the instructor.

ITAL 150a, Advanced Composition and Conversation

Sarah Atkinson

A young boy dies, is reincarnated and must grapple with the reality of living with two mothers; a count falls in love with a servant only to learn she is a reptile clothed as a girl; a cannonball splits a brave nobleman in two and both halves survive to fulfill their competing destinies. Although notably associated with Latin American literature, Magical Realism has roots in the term “magic realism,” which originates in German art critic Franz Roh’s 1925 essay about post-expressionist painting and moves into European literature through the Italian writer Massimo Bontempelli. Notoriously unstable and ambiguous as a critical category, the term has been investigated for its relationship to related genres such as fantastic literature and science fiction. This course examines artistic movements including Futurism, Surrealism, Fabulism and Psychological Realism, and aims to clarify distinctions between Magic, Magical, Marvelous and Animist Realism. In our quest for a precise set of stylistic characteristics, we explore texts and films that mix myth, fable, magic and reality in unexpected ways to probe the most concrete aspects of human experience.

ITAL 151b, Advanced Italian Workshop: Translating, Writing, and Acting

Crises and Emergencies in Modern Italy: From
the Mafia to Coronavirus

Giovanni Miglianti

The history of modern Italy is pinpointed by crises and emergencies of social, political, and environmental nature. This course will explore the role of literature and other media (including films, songs, and social media) in representing and making sense of such critical events, from unification to the present. Case studies will draw upon the southern question and organized crime groups like the Mafia, the world wars and Fascism, the transition to democracy, the memory and postmemory of the Holocaust, far-left and neo-fascist terrorism in the 1970s, the sexual revolution, Berlusconi and populism, the migrant crisis, natural disasters, and the coronavirus pandemic. The analysis of literary and artistic representations of these crises and emergencies, as well as the state responses to them, will allow for reflections on the relationship between individual and collective narratives, truth and fiction, history and memory, and rule of law and state of exception.



ITAL 159a, History and Culture of Naples

Anna Iacovella

Historical phenomena and literary and cultural movements that have shaped the city of Naples, Italy, from antiquity to the present. The linguistic richness and diversity that characterizes Naples; political, social, and cultural change; differences between standard Italian and the Neapolitan dialect in literature, film, and everyday life.

Prerequisite: [ITAL 140](#) or equivalent.

ITAL 162a, Introduction to Italian Literature: From the Duecento to the Renaissance

Simona Lorenzini

This is the first course in a sequence studying Italian Literature. The course aims to provide an introduction and a broad overview of Italian literature and culture from the Duecento to the Renaissance, specifically focusing on authors such as Dante, Petrarch, Boccaccio, Machiavelli, Ariosto, and literary and artistic movements such as Humanism and Renaissance. These authors and their masterpieces are introduced through readings, works of art, listening materials, videos, and films. Great space is left for in-class discussion and suggestions from students who may take an interest in specific authors or subjects. This course is interactive and open, and the authors mentioned here are only indicative of the path that we follow. At the end of the course, students can analyze and critique literary works of different genres and time period.

Prerequisite: [ITAL 140](#) or equivalent.

ITAL 172b, Introduction to Italian Literature: From the Baroque to the Present

Simona Lorenzini

This course is the second course in a sequence studying Italian Literature. This course introduces students to the masterpieces of Italian literature, in prose and poetry, from the Baroque to the 21st century. We closely read sample writings representative of the most important authors and literary movements, including Galileo, Manzoni, Pirandello, and Ferrante, and the ways in which they encompassed science, medicine, culture, law, gender. Through critical readings, textual analysis, and class discussions, students appreciate the intellectual and artistic traditions that shaped the birth of the Italian nation. Texts and authors are examined in their historical, social, and cultural context. The course is conducted in Italian. Students are required to take notes during the lectures and learn new vocabulary specific to the topic studied.

Prerequisite: [ITAL 140](#) or equivalent.

Group C Courses

Group C courses are conducted in English and are open to students without previous study of Italian. Majors in Italian are required to read the material and write their papers in Italian.

ITAL 303b, Italian Film from Postwar to Postmodern

Millicent Marcus

A study of important Italian films from World War II to the present. Consideration of works that typify major directors and trends. Topics include neorealism, self-reflexivity and metacinema, fascism and war, and postmodernism. Films by Fellini, Antonioni, Rossellini, De Sica, Visconti, Pasolini, Bertolucci, Wertmuller, Tornatore, and Moretti. Films in Italian with English subtitles.

ITAL 310/530a, Dante in TR

Simona Lorenzini

A critical reading of Dante's *Divine Comedy* and selections from the minor works, with an attempt to place Dante's work in the intellectual and social context of the late Middle Ages by relating literature to philosophical, theological, and political concerns.



ITAL315a, The Catholic Intellectual Tradition

Carlos Eire

Introductory survey of the interaction between Catholicism and Western culture from the first century to the present, with a focus on pivotal moments and crucial developments that defined both traditions. Key beliefs, rites, and customs of the Roman Catholic Church, and

the ways in which they have found expression; interaction between Catholics and the institution of the Church; Catholicism in its cultural and sociopolitical matrices.

ITAL 317b, HUMS210, LITR 180, WGSS 317
Women in the Middle Ages

Christiana Purdy Moudarres

Medieval understandings of womanhood examined through analysis of writings by and/or about women, from antiquity through the Middle Ages. Introduction to the premodern Western canon and assessment of the role that women played in its construction.



ITAL 321a, HUMS 452, Translating Dante

Virginia Jewiss

Dante Alighieri is celebrated for *The Divine Comedy*, his epic journey through Inferno, Purgatory, and Paradise, in which he moves from despair to bliss, watched over by his beloved Beatrice. Yet the story of Beatrice begins well before the *Divine Comedy*, in a powerful and problematic text called the *Vita nuova* (New Life). Here Dante recounts how his life was changed—made new—by his youthful encounter with her. Simultaneously a profound exploration of the power of love and an elaborate experimentation with poetic form, this early work is essential to our amorous and literary traditions. It is also a meditation on translation: of life to text; of prose to verse; of the divine to human, and vice versa. A moving reflection on beginning, and beginning again in the face of tragedy, this medieval work is freshly relevant in our current historical moment. We analyze the text through a comparative analysis of several translations before turning to relevant moments in the *Divine Comedy* and a selection of modern and contemporary works that the *Vita nuova* has inspired. This course offers a rare opportunity to read deeply Dante's most enigmatic, restless work, to study its influence, and to participate in the making of a new translation of the *New Life*.

ITAL 328a, LITR 191, Early Modern Ecologies: Representing Peasants, Animals, Labor, Land
Jane Tylus

To what extent does writing about the land and depicting landscapes in early modern Europe reflect a new interest in engaging the boundaries between the human and non-human? What

does it show about the commitment of artists and intellectuals to representing cultures and environments not necessarily their own? And how did writers and artists seek to legitimize their intellectual labors by invoking images of agricultural work? Since antiquity, artists have often chosen to make the countryside and its human and non-human denizens symbols of other things: leisure, song, exile, patriotism, erotic sensibilities, anti-urbanism. Early Christianity in turn embraced the desert—and the countryside—as a space for spirituality. We explore these origins and turn to the early modern period when such interests exploded into poems, novels, plays, and paintings—a period that coincided with new world discoveries and new possibilities for ‘golden ages’ abroad. We read works by Virgil, St. Jerome, Petrarch, Shakespeare, Spenser, Milton, Tasso, Seamus Heaney, and others, and take at least one trip to a local gallery (New Haven or NY). Finally, we explore recent work in ecocriticism and environmental studies in order to grapple with ancient and early modern understandings of the natural world. Priority given to juniors and seniors.

ITAL 470a/b Special Studies in Italian Literature

DUS, Simona Lorenzini

Perm. req. (*No Final exam*)

A series of tutorials to direct students in special interests and requirements. Students meet regularly with a faculty member.

ITAL 471a/b Special Studies in Italian Literature

DUS, Simona Lorenzini

Perm. req. (*No Final exam*)

A series of tutorials to direct students in special interests and requirements. Students meet regularly with a faculty member.

ITAL 491a or b, The Senior Essay

DUS, Simona Lorenzini

Perm. req. (*No Final exam*)

A research essay on a subject selected by the student in consultation with the faculty adviser



Graduate Course Offerings

ITAL 577b, Women in the Middle Ages

Christiana Purdy Moudarres

Medieval understandings of womanhood examined through analysis of writings by and/or about women, from antiquity through the Middle Ages. Introduction to the premodern Western canon and assessment of the role that women played in its construction.

ITAL 653b, Baroque Epics

Giuseppe Mazzotta

A study in some detail of two outstanding epics of the Italian Baroque period (Tasso's *Gerusalemme Liberata* and Marino's *Adone*). The course stresses such issues as the clash between Christians and Muslims, the continuity of the epic tradition, the retrieval of the language of the lyric, the rethinking of baroque arts and sciences, such as perspectivism, new geographical and astronomical theories, encyclopedism, and contemporary aesthetics of music and art. Guiding idea is the examination of the specific ways in which the two poets represent history, theology, and politics in their texts and, along the way, articulate a theory of modernity.

ITAL 780a, Il Romanzo del Novecento (in Italian)

Millicent Marcus

No literary form is better suited to gauging the convulsive changes wrought by Italy's entrance into modernity than the novel. Infinitely permeable to the forces of historical circumstance, the novel counters these external forces with its own version of the evolving Italian subject in all its personal richness and complexity. We study the evolution of this literary genre throughout the course of the twentieth century and, in the process, adopt a variety of approaches, including, but not limited to, semiotics, psychoanalysis, narratology, gender, ideological criticism, and "la questione della lingua."

ITAL 783a, FILM 779a

Italian Film Ecologies: Yesterday, Today, and Tomorrow

Millicent Marcus

Landscape and the natural environment have never occupied "background" status in Italian film. Given the spectacular visual presence of its terrain—thanks to the relative proximity of mountain chains and the long seacoast—and given the pivotal importance of farming and pasturage in this traditionally agrarian economy, the synergy between the human and natural worlds has played a prominent role in Italian filmmaking since the very inception of the industry. Most recently, two developments have pushed this issue to the forefront of scholarly attention: the advent of ecocriticism, which found one of its earliest and most influential champions in Serenella Iovino, and the establishment of regional film commissions, grassroots production centers that sponsored cinematic works attuned to the specificity of "the local." The course includes study of films that predate our current environmental consciousness, as well as recent films that foreground it in narrative terms. In the case of the older films, which have already attracted a great deal of critical commentary over time, we work to shift our interpretive frame in an "eco-friendly" direction (even when the films' characters are hardly friends of the environment). Among the films considered are *Le quattro volte*, *Il vento fa il suo giro*, *L'uomo che verrà*, *Gomorra*, *L'albero degli zoccoli*, *Riso amaro*, *Red Desert*, *Christ Stopped at Eboli*, and *Il ladro di bambini*. We screen one film a week and devote our seminars to close analysis of the works in question.

ITAL 888b, FREN 888, CPLT 807

The Novel of Historical Event: The Nineteenth Century and Beyond

Jane Tylus & Peter Brooks

This course approaches modern and contemporary Italian literature through the prism of Translation Studies and Critical Multilingualism Studies. In order to consider the role of translation and linguistic diversity in the formation of a national canon, we will focus on texts that come from Italy's contested and linguistically-hybrid borderlands such as Trieste and Sicily, on the literature of the Italian diaspora, on postcolonial Italoophone literature and, finally, on the transnational circulation of literary texts. During the course, students will learn to a) examine the place of multilingualism in the construction of a national culture; b)

consider the role of literary translation in national canon formation; and c) finally, rethink translation as a continuum of cultural and linguistic practices - including migration, self-translation and translanguaging - which the class will situate and interrogate in their historical context.

ITAL 946a, ENGL 699, CPLT 658

Early Modern Ecologies: Representing Peasants, Animals, Labor, Land

Jane Tylus

To what extent does writing about the land and depicting landscapes in early modern Europe reflect a new interest in engaging the boundaries between the human and non-human? What does it show about the commitment of artists and intellectuals to representing cultures and environments not necessarily their own? And how did writers and artists seek to legitimize their intellectual labors by invoking images of agricultural work? Since antiquity, artists have often chosen to make the countryside and its human and non-human denizens symbols of other things: leisure, song, exile, patriotism, erotic sensibilities, anti-urbanism. Early Christianity in turn embraced the desert—and the countryside—as a space for spirituality. We explore these origins and turn to the early modern period when such interests exploded into poems, novels, plays, and paintings—a period that coincided with new world discoveries and new possibilities for ‘golden ages’ abroad. We read works by Virgil, St. Jerome, Petrarch, Shakespeare, Spenser, Milton, Tasso, Seamus Heaney, and others, and take at least one trip to a local gallery (New Haven or NY). Finally, we explore recent work in ecocriticism and environmental studies in order to grapple with ancient and early modern understandings of the natural world. Priority given to juniors and seniors.

