ITALIAN LANGUAGE AND LITERATURE

82-90 Wall Street, 203.432.0595
http://italian.yale.edu
M.A., M.Phil., Ph.D.

Chair
Jane Tylus

Director of Graduate Studies
Christiana Purdy Moudarres (82-90 Wall St., Rm. 407, 203.432.0597)

Professors Millicent Marcus, Giuseppe Mazzotta, Jane Tylus

Assistant Professor Christiana Purdy Moudarres

Lecturer Serena Bassi

Senior Lectors I Michael Farina, Anna Iacovella

Lector Simona Lorenzini

Affiliated Faculty Paola Bertucci (History of Science & Medicine), Howard Bloch (French), Jessica Brantley (English), Roberto González Echevarría (Spanish & Portuguese), Harvey Goldblatt (Slavic Languages & Literatures), Virginia Jewiss (Humanities), Jacqueline Jung (History of Art), Gundula Kreuzer (Music), Ivan Marcus (History; Religious Studies), David Quint (English; Comparative Literature), Ayesha Ramachandran (Comparative Literature), Ellen Rosand (Emerita; Music), Pierre Saint-Amand (French), Gary Tomlinson (Music)

Visiting faculty from other universities are regularly invited to teach courses in the department.

FIELDS OF STUDY

The Italian department brings together several disciplines for the study of the Italian language and its literature. Although the primary emphasis is on a knowledge of the subject throughout the major historical periods, the department welcomes applicants who seek to integrate their interests in Italian with wider methodological concerns and discourses, such as history, rhetoric and critical theories, comparison with other literatures, the figurative arts, religious and philosophical studies, medieval, Renaissance, and modern studies, and the contemporary state of Italian writing. Interdepartmental work is therefore encouraged and students are accordingly given considerable freedom in planning their individual curriculum, once they have acquired a broad general knowledge of the field through course work and supplementary independent study.

SPECIAL ADMISSIONS REQUIREMENTS

Applicants must submit scores from the GRE General Test. The department recognizes that good preparation in Italian literature is unusual at the college level and so suggests that applicants begin as soon as possible to acquire a broad general knowledge of the field through outside reading. At the end of the first and second years, students’ progress is analyzed in an evaluative colloquium. Applicants who have had little or no experience in Italy are generally urged to do some work abroad during the course of their graduate program. For all students of Italian, a reading knowledge of Latin is essential. This may be acquired during the course of the first year, but applicants are reminded that it is difficult to schedule beginning language courses in addition to a normal graduate program. Students are advised to acquire proficiency in the languages required for the doctoral program before matriculation.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE

Candidates must demonstrate a reading knowledge of a second Romance language, Latin, and a non-Romance language (German recommended). The Latin examination must be passed, usually before the beginning of the third term of study, and all language requirements must be fulfilled before the Ph.D. qualifying examination. Students are required to take two years of course work (as a rule sixteen courses), including two graduate-level term courses outside the Italian department. After consultation with the director of graduate studies (DGS), students who join the graduate program with an M.A. in hand may have up to four courses waived. The comprehensive qualifying examination must take place during the third year of residence. It is designed to demonstrate the student’s mastery of the language and acquaintance with the literature. The examination, which is both written and oral, will be devised in consultation with members of the department. In the term following the qualifying examination, the student will discuss, in a session with the departmental faculty, a prospectus describing the subject and aims of the dissertation. Students are admitted to candidacy for the Ph.D. upon completion of all predissertation requirements, including the prospectus. Admission to candidacy normally occurs by the end of the sixth term.

Teaching is considered to be an important component of the doctoral program in Italian. Students will be appointed as teaching fellows in the third and fourth years of study. Guidance in teaching is provided by the faculty of the department and specifically by the director of language instruction.
COMBINED PH.D. PROGRAMS

Italian and Film and Media Studies

The Department of Italian also offers, in conjunction with the Film and Media Studies Program, a combined Ph.D. in Italian and Film and Media Studies. For further details, see Film and Media Studies. Applicants to the combined program must indicate on their application that they are applying both to Film and Media Studies and to Italian. All documentation within the application should include this information.

Italian and Renaissance Studies

The Department of Italian also offers, in conjunction with the Renaissance Studies Program, a combined Ph.D. in Italian and Renaissance Studies. For further details, see Renaissance Studies.

MASTER’S DEGREES

Only candidates for the Ph.D. degree will be admitted to the program, but the department will, upon request, offer the M.A. and the M.Phil. degrees to students who have completed the general Graduate School requirements for those degrees (see Degree Requirements under Policies and Regulations).

Program materials are available upon request to the Director of Graduate Studies, Italian Language and Literature, Yale University, PO Box 208311, New Haven CT 06520-8311.

COURSES

ITAL 530a, Dante in Translation  Staff
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.

ITAL 593a, Contemporary Italian Narrative  Staff
A survey of the state of contemporary and near contemporary Italian narrative and critical theory, especially the turn to a new realism, political commitment (*impegno*), and the phenomenon of collective writing. Authors studied include Umberto Eco, Wu Ming 2 and Antar Mohammed, Wu Ming, Giorgio Vasta, Giuseppe Genna, Roberto Saviano, Antonio Franchini, Simona Vinci, Laura Pugno, and Leonardo Sciascia, as well as critical writings by Raffaele Donnarumma, Arturo Mazzarella, Wu Ming, and Pierpaolo Antonello.

ITAL 707b / RNST 508b, Poets of the Duecento  Giuseppe Mazzotta
The course explores and traces the multiple ways in which the experiments and lyrical achievements of the Duecento (thirteenth century) shaped and made possible the remarkable achievements of the Italian Trecento. The core consists of reading the Sicilian School of poetry, some Provençal troubadours, and, above all, the work of such gifted poets as Francis of Assisi, Cavalcanti, Sordello, and others. It ends with a critical reading of Dante’s *Vita Nuova*.

ITAL 781b, *The Decameron*  Millicent Marcus
An in-depth study of Boccaccio’s text as a journey in genre in which the writer surveys all the storytelling possibilities available to him in the current repertory of short narrative fiction—ranging from ennobling example to flamboyant *fabliaux*, including hagiography, aphorisms, romances, anecdotes, tragedies, and practical jokes—and self-consciously manipulates those forms to create a new literary space of astonishing variety, vitality, and subversive power. In the relationship between the elaborate frame-story and the embedded tales, theoretical issues of considerable contemporary interest emerge—questions of gendered discourse, narratology, structural pastiche, and reader response among them. *The Decameron* is read in Italian or in English. Close attention is paid to linguistic usage and rhetorical techniques in this foundational text of the vernacular prose tradition.

ITAL 945a, Translation and the Politics of Language in Italy’s Borderlands  Jane Tylus
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 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 italophone literature, and, finally, on the transnational circulation of literary texts. Students learn to examine the place of multilingualism in the construction of a national culture; consider the role of literary translation in national canon formation; and rethink translation as a continuum of cultural and linguistic practices—including migration, self-translation, and translingualism—which the class situates and interrogates in their historical context.