ITALIAN STUDIES (ITAL)

* ITAL 110a, Elementary Italian I  Staff
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.  L1  1½ Course cr

* ITAL 130a, Intermediate Italian I  Staff
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. Admits to ITAL 140. Conducted in Italian. ITAL 120 or equivalent.  L3  1½ Course cr

* 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.  L5, HU

* 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 are able to analyze and critique literary works of different genres and time periods. The course is conducted in Italian. Prerequisite: ITAL 140 or equivalent.  L5, HU

* ITAL 306a / FILM 366a, Spotlight on Sicily in Literature and Film  Millicent Marcus
Sicily has always occupied a privileged place in the Italian imagination. The course focuses on a series of fictional works and films from the early 20th century until today which reveal how this island has served as a vital space for cinematic experimentation and artistic self-discovery. Topics range from unification history, the Mafia, the migrant crisis, environmental issues, gender, and social/sexual mores. The course is taught in English, but those who wish to enroll for credit towards the certificate in Italian, or the major, can make arrangements to do so.  WR, HU

ITAL 310a / HUMS 180a / LITR 183a, 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. No knowledge of Italian required. Course conducted in English. **HU TR 0 Course cr**

**ITAL 315a / HIST 280a / RLST 160a, The Catholic Intellectual Tradition**  
Staff  
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. Close reading of primary sources. **HU 0 Course cr**

**ITAL 343a / HSAR 285a, Italian Renaissance Art**  
Staff  
This course surveys the art of Renaissance Italy (c. 1420–1550) in its full breadth, including architecture, sculpture, and painting. Lectures situate artworks within broad cultural themes, while sections include the first-hand study of objects in the Yale University Art Gallery. Topics include the display of art in civic space; the influence of Roman antiquity on monumental architecture; the conception of nature in paintings and gardens; the representation of the human body in portraiture and heroic sculpture; the rise of women artists and patrons. The course scrutinizes acknowledged masterworks by Michelangelo, Leonardo da Vinci, and Raphael, in the artistic centers of Florence, Rome, and Venice. At the same time, it considers lesser known yet no less vibrant artistic sites, such as those in Southern Italy. It also draws map connections beyond Europe, revealing rich cultural exchanges with the Ottoman empire and the Americas. **HU 0 Course cr**

* **ITAL 347a / JDST 299a / LITR 385a / WGSS 358a, Black Queer Jewish Italy**  
  Alessandro Giammei  
  This seminar approaches the two most studied phases of Italian history, the Renaissance and the 20th century, by placing what we call 'otherness' at the center of the picture rather than at its supposed margins. The main aim is to challenge traditional accounts of Italian culture, and to look at pivotal events and phenomena (the rise of Humanism, the rise of fascism, courtly culture, the two World Wars, 16th century art, futurism) from the point of view of Black, Queer, and Jewish protagonists, authors, and fictional characters. Our theoretical bedrock is offered by modern and contemporary thinkers such as Fred Moten, Edouard Glissant, Eve Sedgwick, and Hannah Arendt. Our primary sources come from cultural epicenters of Renaissance, Baroque, and late Modern Italy, such as Leo X papal court, fascist Ferrara, 17th century Venice, and colonial Libya. In class, we adopt a trans-historical, intersectional, and interdisciplinary perspective inspired by current scholarship and early modern ideas of temporality, identity, and belonging. Themes and issues are analyzed at the crossing of the two historical phases and of the three topics in exam, and the material includes historical and theoretical analyses, narrative texts, poems, films, and visual art. No previous knowledge of Italian language or history is required: the course is designed to accommodate participants with different levels of familiarity with European culture, and to make diverse backgrounds and academic interests an essential learning asset. **HU**

* **ITAL 470a and ITAL 471a, Special Studies in Italian Literature**  
  Simona Lorenzini  
  A series of tutorials to direct students in special interests and requirements. Students meet regularly with a faculty member.
* ITAL 491a, The Senior Essay  Simona Lorenzini
A research essay on a subject selected by the student in consultation with the faculty adviser.