ITALIAN (ITAL)

* ITAL 110a or b, 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 120b, Elementary Italian II  Staff
Continuation of ITAL 110. L2 1½ Course cr

* ITAL 125b, Intensive Elementary Italian  Michael Farina
An accelerated beginning course in Italian that covers in one term the material taught in ITAL 110 and 120. Admits to ITAL 130 or 145. Enrollment limited to 15. L1, L2 2 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 140b, Intermediate Italian II  Anna Iacovella
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. L4 1½ Course cr

ITAL 150a, Advanced Composition and Conversation: Magic(al) Realism in Italian Literature and Film  Sarah Atkinson
This class expands on skills learned in previous Italian language courses, with particular focus on communicative competence, intercultural competency, fluency and grammatical accuracy. 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, Marvellous 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. We read inventive short stories and novels by Bontempelli, Elsa Morante, Italo Calvino, Anna Maria Ortese and Dino Buzzati, and screen films by auteurs such as Pier Paolo Pasolini and Federico Fellini, whose name actually becomes synonymous with the fantastical or surreal. Prerequisite: ITAL 140 or equivalent.  L5

* ITAL 151b, Advanced Italian Workshop  Giovanni Miglianti
The history of modern Italy is pinpointed by crises and emergencies of social, political, and environmental nature. This course explores 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 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, Berlusconism 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, often unveils diverging narratives. We first consider these narratives as the result of translation practices to ‘make sense’ of the events (intersemiotic translation). Then, through a workshop in intralingual (rewriting in Italian) and interlingual (Italian to English) translation, students develop their own creative project, to be presented in class by the end of the term.  L5

* 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 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.  1.5, HU

* ITAL 303b / FILM 457b / LITR 359b, 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.  WR, HU

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

ITAL 315a / HIST 280a / RLST 160a, 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. Close reading of primary sources.  HU

* ITAL 317b / HUMS 210b / LITR 180b / WGSS 317b, 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.  HU

* ITAL 321a / HUMS 452a, 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.  HU

* ITAL 322b / HIST 238bj / LITR 212b, USA: Travelers, Immigrants, Exiles from Italy (1920-2001)  Giuseppe Mazzotta
The course focuses on the experiences of Italian travelers to North America. Its goal is to promote a critical historical consciousness of the social, political, and cultural reality of the Italian presence in the United States from the end of the First World War to the beginning of the twenty-first century. Students engage with a variety of media: from letters and diaries to memoirs and unpublished documents, from novels and poems to music and films. Through close readings and literary analyses, this class considers the historical and cultural context of each source, eliciting reflections in at least three key areas: national identity, transcultural encounters, and the relevance of the arts for travelers, migrants and exiles.  HU TR

* ITAL 328a or b / LITR 191a or b, 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 384a / FILM 362a / FREN 384a / JDST 289a / LITR 338a, Representing the Holocaust  Maurice Samuels and Millicent Marcus
The Holocaust as it has been depicted in books and films, and as written and recorded by survivors in different languages and national contexts. Questions of aesthetics and authority, language and its limits, ethical engagement, metaphors and memory, and narrative adequacy to record historical truth. Interactive discussions about films (Life Is Beautiful, Schindler’s List, Shoah), novels, memoirs (Primo
Levi, Charlotte Delbo, Art Spiegelman), commentaries, theoretical writings, and testimonies from Yale’s Fortunoff Video Archive. WR, HU

* ITAL 470a or b and ITAL 471a or b, 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 or b, The Senior Essay  Simona Lorenzini
A research essay on a subject selected by the student in consultation with the faculty adviser.