ITALIAN

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FACULTY OF THE DEPARTMENT OF ITALIAN

Professors  Millicent Marcus, Giuseppe Mazzotta (Chair)

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Senior Lectors  Michael Farina, Anna Iacovella

Affiliated Faculty  Francesco Casetti (Film & Media Studies), Roberto González Echevarría (Spanish & Portuguese), Joost Keizer (History of Art), Gundula Kreuzer (Music), Alastair Minnis (English), Frank Snowden (History), Gary Tomlinson (Music, Humanities), Francesca Trivellato (History), Christopher Wood (History of Art)

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 and media studies, history, history of art, international relations, linguistics, literature, philosophy, and theology.

Prerequisite  Candidates for the major should have completed a course in Italian at the level of 130 (L3) or should have received credit for equivalent work by the end of their sophomore year. Exceptions may be made in the case of outstanding students who have not satisfied this requirement.

Requirements of the major  The major normally consists of eleven term courses beyond the prerequisite. Eight term courses in the Italian department 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 160 or 161 and a course on Dante’s Divine Comedy (ITAL 310 or equivalent), as well as four courses covering different periods in Italian literature: one in the Middle Ages (in addition to the course on Dante’s Divine Comedy), one in the Renaissance, and two in Italian literature after 1600. The aim of these six foundation courses is to provide students with both a broad acquaintance with the major works of Italy’s literary tradition and a more detailed knowledge of specific periods in Italian literature. Students are also strongly encouraged to use their elective courses to expand their knowledge of either the Trecento (fourteenth century) or the Cinquecento (sixteenth century). No more than three Italian department courses taught in English may count toward the major. Students intending to major in Italian should consult the director of undergraduate studies.

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. Some knowledge of Latin is desirable.

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.

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 undergraduate 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, see under Special Divisional Majors (http://catalog.yale.edu/ycps/subjects-of-instruction/special-divisional-majors).

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.

For information about the Year or Term Abroad program, see under Special Arrangements (http://catalog.yale.edu/ycps/academic-regulations/special-arrangements) in the Academic Regulations.

Placement  All students who have not taken Italian at Yale are expected to take the departmental placement test, with the exception of students who have no previous knowledge of Italian. The placement examination is completed on line during the summer; see the
Calendar for the Opening Days of College and the departmental Web site (http://italian.yale.edu/undergraduate/placement-testing) for details.

Combined B.A./M.A. degree program Exceptionally able and well-prepared students may complete a course of study leading to the simultaneous award of the B.A. and M.A. degrees after eight terms of enrollment. See "Simultaneous Award of the Bachelor’s and Master’s Degrees" under section K, Special Arrangements (http://catalog.yale.edu/ycps/academic-regulations/special-arrangements), in the Academic Regulations. Interested students should consult the director of undergraduate studies prior to the sixth term of enrollment for specific requirements in Italian.

REQUIREMENTS OF THE MAJOR

**Prerequisite** ITAL 130 or equivalent

**Number of courses** 11 term courses beyond prereq (incl senior req)

**Specific courses required** ITAL 150 or 151; ITAL 310 or equivalent

**Distribution of courses** 8 term courses in Italian dept numbered 140 or above, incl 1 in Middle Ages (in addition to ITAL 310), 1 in Renaissance, and 2 in Italian lit after 1600, at least 5 of these conducted in Italian; 2 courses in other langs or lits, hist of art, hist, or phil approved by DUS

**Substitution permitted** Any grad course in another national lit or in ling for 1 of the 2 courses in other depts, with DUS permission

**Senior requirement** Senior essay (ITAL 491) and oral interview

* ITAL 202b / PLSC 464b, Political Economy of Italy  Anna Iacovella
  Historical, sociological, and anthropological changes in Italy’s political economy at both domestic and international levels. The classical origins of the political economy of Italy; key intellectual debates in international political economy. Readings from literature and from newspapers and other media. Prerequisite: ITAL 140 or equivalent.  L5, HU

* ITAL 300a, Food and the Italian Cultural Imagination  Siobhan Quinlan
  The role of food in Italian society from the Middle Ages to the present. The many functions of food in Italian culture; recent phenomena such as the slow food movement and the spread of “Eataly.” Some attention to Italian-American food traditions and their Italian roots. Sources include literary texts, cookbooks, film, and advertisements.  HU

* ITAL 304a / FILM 406a / LITR 367a, Literature into Film  Millicent Marcus
  Strategies employed by filmmakers who adapt literary works to the screen. Detailed comparisons between cinematic adaptations and the novels, plays, and short stories on which they are based. Case studies of literary works that pose a variety of challenges to filmmakers.  HU

* ITAL 318b / EDST 318b / LITR 325b, Texts That Teach in Italian Literature  Siobhan Quinlan
  Ways in which texts can serve as educational tools. Works span the classical period to the modern age, with some attention to visual media. Narratives that indirectly teach certain skills by modeling behaviors through plot devices; characters in literature who are influenced by what they read; the selection and use of specific literature in Italian schools for promoting students’ moral, social, and intellectual development.  HU

**Group A Courses**

* 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. Credit only on completion of ITAL 120.  L1  1½ Course cr

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

* ITAL 125a, 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. Prerequisite: ITAL 120 or equivalent.  L3  1½ Course cr

* ITAL 140b, Intermediate Italian II  Staff
  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
* ITAL 145b, Intensive Intermediate Italian  Anna Iacovella
An accelerated intermediate course in Italian that covers in one term the material taught in ITAL 130 and 140. Continued practice in the four basic skills begun at the elementary level. Emphasis on grammar review, vocabulary enrichment, and appreciation of literary texts. Admits to Group B courses. Enrollment limited to 15. Prerequisite: ITAL 120 or 125.  L3, L4  2 Course cr

Group B Courses

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

ITAL 150a, Advanced Composition and Conversation  Karen Raizen
Discussion of social, political, and literary issues in order to improve active command of the language. Development of advanced reading skills through magazine and newspaper articles, essays, short stories, films, and a novel; enhancement of writing skills through experiments with reviews, essays, creative writing, and business and informal Italian. Classroom emphasis on advanced speaking skills and vocabulary building.  L5

* ITAL 151b, Advanced Italian Workshop: Writing and Translation  Michael Farina
Development of advanced writing and speaking skills. Close readings and extensive practice writing in a variety of genres, which may include autobiography, biography, joke, letter, essay, poem, news article, comic strip, children’s book, and short story. Popular narrative genres such as the giallo and romanzo rosa. Creation and performance of short dramatic texts.  L5

* ITAL 470a or b, Special Studies in Italian Literature  Millicent Marcus
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  Millicent Marcus
A research essay on a subject selected by the student in consultation with the faculty adviser.

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 / 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. Most films in Italian with English subtitles.  WR, HU

* ITAL 308a / AMST 415a, The Worlds of Antonio Gramsci  Michael Denning and Luca Peretti
Study of Antonio Gramsci (1891–1937), the Italian intellectual and Marxist thinker. Engagement with his thought and works, particularly the Prison Notebooks. Introduction to his world and his century, including modernism and Fordism, the worldwide diaspora of Italian migrants, the revolutionary upheavals of 1917–1919, the rise of fascism and communism, and the "new lefts" of the second half of the twentieth century.  HU

ITAL 310b / LITR 183b, Dante in Translation  Giuseppe Mazzotta
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. One discussion section conducted in Italian.  HU TR

ITAL 315a / HIST 280a / RLST 160a, The Catholic Intellectual Tradition  Carlos Eire and Giuseppe Mazzotta
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 325b / LITR 186b, Italian Representations of Love from Antiquity to the Renaissance  Angela Capodivacca
Representations of love in literature, philosophy, and art from ancient Rome to the Italian Renaissance. Differences in social practices and mores over time. Works from both the classical Latin and the Italian vernacular traditions. Authors include Catullus, Ovid, Vergil, Petronius, Dante, Petrarch, Boccaccio, and Michelangelo.  HU TR