

ROIT 30300 (1.0 credit)**LET'S TALK ITALIAN II****TBD**

This mini-course in Italian meets one hour per week for group discussions on varied contemporary issues in Italian culture, society, and politics. Conducted in Italian. Recommended for students in their third or fourth year of Italian who have completed four or five semesters of Italian, or who have completed ROIT 20300.

ROIT 30310**PASSAGE TO ITALY****TR 11:00-12:15****C. Moevs**

In this fifth-semester course you will learn to analyze and understand great works drawn from the major literary and artistic genres (lyric poetry, prose, theatre, epic, novel, film, opera, contemporary song), while sampling masterpieces from across the whole Italian tradition (including music, art, and architecture). At the same time you will review and consolidate your grasp of the Italian language at an advanced level. Taught in Italian; counts as a Lit-Culture course. Pre-requisite: ROIT 20202 or equivalent; ROIT 20201 (or equivalent) by permission. Strongly recommended for majors and supplementary majors. LANG - College Language Req, LIT - Univ.Req. Literature, MESE - European Studies Course.

ROIT 30711**MEDIEVAL-RENAISSANCE ITALIAN LITERATURE AND CULTURE****C. Moevs****TR 2:00-3:15**

An introduction to the close reading and analysis of masterpieces from the Duecento through the Renaissance, including Lentini, Guinizzelli, Cavalcanti, Dante, Petrarch, Boccaccio, Poliziano, Machiavelli, and Ariosto. We will trace the profile of Italian literary history in this period, setting the texts in their rich cultural and historical context (including music, art, and architecture), with special attention to the changing understanding of human nature and the physical world in these centuries. Taught in Italian. Required for majors and supplementary majors in the Literature and Culture concentration; either this course or ROIT 30721 is required for majors in the Italian Studies Concentration. Crosslisted with MI 30577.

ROIT 40114**DANTE'S DIVINE COMEDY: THE CHRISTIAN UNIVERSE AS POETRY****Z. Baranski****TR 12:30-1:45**

Dante is the greatest religious poet of Western culture, and his great epic poem, the *Divine Comedy*, offers a remarkable and original synthesis of his view of the fundamental relationship between God and humanity. The course offers an introduction to Dante's *Commedia* (the title of the poem is *Comedy* and not *Divine Comedy* as is commonly believed) by focusing on the first of its three parts, *Inferno*, while also paying significant attention to its other two parts, *Purgatorio* and *Paradiso*. Classes will principally concentrate on providing readings of individual cantos. (The course will be divided into 4 introductory lectures, 12 classes on *Inferno*, 7 on *Purgatory*, and 6 on *Paradiso*.) At the same time, broader issues central to Dante's masterpiece will be discussed. In particular, attention will be paid to Dante's ties to classical and Christian culture, his political views, his ideas on language, his involvement in contemporary intellectual debates, his efforts to use poetry for ethical and religious ends, and his literary experimentation (including his perplexing choice of title for his masterpiece). The course is open to all second-, third-, and fourth-year students, and will be taught in English. Dante's poem, too, will be read in English translation, though students with a reading knowledge of Italian are encouraged to read it in both languages. The translation is that found in the annotated bilingual edition by Robert and Jean Hollander (Doubleday). Crosslisted with MI 40565/LLRO 40114. Counts as an Italian Studies course.

ROIT 40530

COMMEDIA ALL'ITALIANA

MW 3:00-4:15

J. Welle

Conducted in Italian, this course traces Italian comedy and performance traditions in literature, theatre, and film from the end of the nineteenth century to the present. A rich vein of comic genius will be explored including: the legacy of the *commedia dell'arte*, the misadventures of Pinocchio, the emergence of comic film stars, the variety theatre, the experimental Futurist theatre, Pirandello and his writings on humor, film stars and the transition to sound in the 1930s, as well as film stars and comedies from post-WWII to the present. In addition to discourses of national identity as they intersect with comedy, emphasis will be given to film acting styles, to constructions of gender and social class, to intermediality and to changing forms of stardom and celebrity. In short, this course offers an interdisciplinary exploration of a living comic tradition that continues to be a vital force of aesthetic pleasure and political commentary. Requirements include participation in class discussions, a number of papers and oral reports, as well as midterm and final exams. Counts as a Lit-Culture course.

GRADUATE COURSES

ROIT 63010

INTRODUCTION TO ADVANCED STUDIES IN ITALIAN

TBD

A two-semester course, meeting one hour a week, co-taught by all the Italian T&R faculty. The course will ensure a solid foundation in the precise analysis of literary texts and other cultural artifacts in the context of Italian Studies, including a survey of metrics, rhetorical figures, narrative techniques, and film analysis. It will also provide an introduction to key terms and forms of critical and literary theory, and develop the skills necessary to pursue advanced independent research projects, including familiarity with bibliographic resources and research methods. During the course of the year students will also review a university-level manual/anthology of Italian literature. Required in their first year of all Master's and Doctoral candidates specializing in Italian. Passing the final exam of this course is a prerequisite for continuing studies in Italian.

ROIT 63125

PETRARCH: "THE LIFE AND WORKS AS JOURNEY"

M 3:30-6:15

T. Cachey

Francis Petrarca (1304-1374), the son of a Florentine exile, "begotten and born in exile," famously described himself a "peregrinus ubique" (a stranger everywhere [*Epystole* 3.19.16]). Seeking to transcend the alienation of the journey and his exiled existential state, the poet restlessly pursued in his writings an unstable equilibrium between arrival and departure, shuttling back and forth between residences and literary works: between Avignon and Vaucluse, between the *De viris* and the *Africa*, between Naples and Parma, between the *De vita solitaria* and the *De otio*, between Milan and Venice, between the *Bucolicum carmen* and the *Epystole*, between Padua and Arquà, between the *Canzoniere* and the *Triumphs*. The seminar will be offered in English and will focus primarily on Petrarca's vernacular poetry, both the *Canzoniere* (Songs and Sonnets) and the *Triumphs* (The Triumphs), upon which his worldwide literary reputation is based. But before taking up the *Canzoniere* and the *Triumphs*, we will consider the life of Petrarca, his intellectual activities and his other works, including selections from his epistolary collections (*Familiars*: Letters on Familiar Matters and *Seniles*: Letters of Old Age) and other Latin works, especially the *Secretum*. Advanced undergraduate students are welcome. English translations of Italian and Latin primary sources will be made available and utilized. Requirements: a seminar presentation, and final paper. Crosslisted with LIT 73227/MI 63567.

ROIT 63726 MODERN ITALIAN POETRY AND TRANSLATION STUDIES T 3:30-6:15
J. Welle

This course will have a dual focus: 1) it will trace the development of twentieth and twenty-first century Italian poetry with a focus on major figures, issues and styles; and 2), it will explore the translation, transmission, and reception of modern and contemporary Italian poetry in the Anglophone world. In this way, while providing opportunities for the close readings of texts, it will also attend to the international dimensions of Italian poetry in the twentieth and twenty-first centuries. Major Italian poets and the chief currents of poetic expression will be examined through a close analysis of works by D'Annunzio, Pascoli, Ungaretti, Gozzano, Campana, Ungaretti, Saba, Montale, Luzi, Sereni, Pasolini, Sanguineti, Rosselli, Marini, Zanzotto, Valduga, and others. Requirements include: preparation of readings, a number of oral reports, a seminar presentation; a final research paper. Crosslisted with LIT 73834.