

Italian Undergraduate Courses – Spring 2013

ROIT 20300-01 (1.0 credit) LET'S TALK ITALIAN I R 3:00-4:00

G. Lenzi-Sandusky

This mini-course in Italian offers both informal and structured conversation practice. Conversation on Italian politics, society, and culture will be based on authentic materials. This course meets one hour per week for group discussions on contemporary issues and with guest speakers. Conducted in Italian. Recommended for students returning from Italy and for students who have completed two or three semesters of Italian.

ROIT 21205 PRE-STUDY ABROAD W 4:30-5:45

A. Blad

This one-credit course begins the week after spring break; it is designed for students planning to spend a semester or a year abroad in Notre Dame's study abroad programs in Rome or Bologna, Italy. By means of a carefully planned program of film viewings, lectures, discussions and internet guided tours organized by Notre Dame's Italian Studies faculty, students will be provided with an advanced introduction to the history and topography of Rome/Bologna, Italian lifestyle(s), pop music and youth cultures, service learning, sport and internship opportunities, as well as cultural events, including opera theatre and music concerts. The Italian Studies faculty will also assist students in assessing their linguistic and cultural competency in Italian, and in fashioning individualized learning goals for their study abroad experience.

ROIT 27500-01/02 INTERMEDIATE ITALIAN II MWF 9:35-10:25/11:45-12:35

A. Blad/P. Vivirito

An advanced, fourth-semester content-driven language course is designed to further the student's conversational skills as well as grasp of a wide variety of styles and registers in Italian. Spoken and written Italian will be practiced through various classroom activities and assignments. Readings include a wide array of literary and nonliterary texts (newspapers and magazines, short fiction, and so on). The context of the course will offer to students numerous possibilities for debating and negotiating their personal views which will guide the development and refinement of oral and written proficiency. The course will also include a variety of creative presentations, role-plays, and other collaborative assignments. Prerequisites: three semesters of Italian. This course counts as a 200-level course toward the Italian major or minor.

ROIT 30205 ITALIAN RENAISSANCE MW 10:40-11:30, F 9:35-10:25

M. Meserve

This course examines the political, cultural, social, and religious history of Italy from about 1350 to 1550. Starting with an extended study of Florence, its economic foundations, social and political structures, artistic monuments, and key personalities, the course then examines how the culture of the Florentine Renaissance spread to the rest of Italy, especially to the papal court of Rome and the princely courts of northern Italy, and, finally, to the new nation-states of northern Europe. Key topics will include: the growth of the Italian city-state; the appearance of new, Renaissance "characters" (the merchant, the prince, the courtier, the mercenary, the learned lady, the self-made man); Renaissance humanism and the classical revival; the relationship between art and politics; and Renaissance ideas of liberty, virtue, historical change, and the individual's relationship to God. The course will not tell a story of steady progress from medieval to modern institutions, societies, and modes of thinking; rather, we will consider the Renaissance as a period in flux, in which established traditions thrived alongside creative innovations and vigorous challenges to authority. Students will write one long paper and take a midterm and a final exam. Co-requisite HIST 32500. Cross-listed with HIST 30500. Taught in English; counts as an Italian Studies course.

ROIT 30300 (1.0 credit) LET'S TALK ITALIAN II R 3:30-4:45

C. Moevs

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 MW 1:30-2:45

T. Cachey

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 30721 MODERN ITALIAN LITERATURE & CULTURE MW 11:45-1:00

J. Welle

Conducted in Italian, this course provides a survey of major literary authors, literary genres, as well as examples of contributions to theatre and film, from the late eighteenth century to the early twentieth century. Writers, poets and playwrights to be treated include Goldoni, Foscolo, Leopardi, Verga, Serao, D'Annunzio, Pirandello, Gozzano, Vivanti, Deledda, Marinetti, and Ungaretti. Historical and cultural issues to be treated include Italian Unification, the emergence of female readers and writers, Italian writers and modernization, the beginnings of cinema and its relations with theatre, popular culture and media, WWI and the onset of fascism. Requirements include participation in class discussions, frequent short written and oral assignments, a number of brief papers and oral reports, as well as midterm and final exams. Counts as a Lit-Culture course.

ROIT 40116 DANTE II TR 2:00-3:15

C. Moevs

Dante's Comedy is one of the supreme poetic achievements in Western literature. It is a probing synthesis of the entire Western cultural and philosophical tradition that produced it, a radical experiment in poetics and poetic technique, and a profound exploration of Christian spirituality. Dante I (ROIT 40115) or Dante's *Divine Comedy: The Christian Universe as Poetry* (ROIT 40114) focus primarily on the *Inferno*, the first of the three canticles of Dante's *Divine Comedy*. Dante II focuses on the culminating two canticles, *Purgatorio* and *Paradiso*, which explore the highest reaches of Dante's great theological, philosophical, cosmological and moral vision. This is where Dante pursues, in some of the greatest poetry ever written, his deepest inspired understanding of what a human being is, and of the human relation to the world and to the transcendent foundation of reality. Many students find that it is through reading Dante that the most profound achievements of Catholic thought and contemplative life first come to life for them, in all their subtlety, beauty, radical challenge, and life-changing power.

While ROIT 40114 or 40115 provide the perfect foundation for Dante II, one can take this course alone, or before one of the others. The course and all discussion will be conducted in English. We will read the *Comedy* in a facing-page translation, so that we can make reference to the irreplaceable original Italian. Acquaintance with Latin or a Romance language is therefore helpful, but not necessary. Requirements include a series of short (1-2 page) papers (or a longer paper), a mid-term, and a final exam. Cross-listed with LLRO 40116, ROIT 63116, MI 40553, MI 60553, and LIT 73665. Counts for the Literature requirement, and as an Italian Studies course. **This course has the option of an accompanying 1-credit LAC discussion section.**

ROIT 40548-01 ITALIAN CINEMA: THE REALITIES OF HISTORY TR 12:30-1:45

Z. Baranski

Italian film-making continues to be most highly regarded for the films made by directors, such as Vittorio De Sica, Roberto Rossellini, and Luchino Visconti, who belonged to the Neo-realist movement (1945-53) and who tried to make films that examined the contemporary experiences of ordinary Italians. The films became known as Neo-realist, and were inspired by the belief that, by presenting a truthful reflection of life in Italy which gave spectators information about the experiences of their fellow citizens, they would lead to greater understanding, and hence to a better society.

Such was the impact of Neo-realist cinema on Italian culture in general and on Italian film-making in particular that its influence may be discerned in most films that have been made from the mid 1950s to this day. This state of affairs has led to the assumption that Neo-realism marks a decisive break with Italy's pre-war past. Yet, even though Neo-realism did constitute, in ideological terms, a clear departure from fascism, its stylistic roots, its sense of the need for commitment, and its faith in the efficacy of a realist aesthetic all establish ties both with the ventennio and with Liberal Italy.

The principal aim of the course is to explore the construction and development of the Italian cinematic realist tradition from the silent era to the the early 1970s, although its primary focus is on the period 1934-1966. In particular, the course examines the formal and ideological continuities and differences between Neo-realist films and their silent and fascist predecessors. In a similar way, it analyses Neo-realism's impact on later film-makers, such as Federico Fellini, Pietro Germi, Pier Paolo Pasolini, Gillo Pontecorvo, Dino Risi, and Francesco Rosi, who attempted to develop new versions of cinematic realism. Taught in English; counts as an Italian Studies course. Cross-listed with LLRO 40548, FTT 40249, FTT 60250, and ROIT 63548.

ROIT 53000 ITALIAN SEMINAR: This is Italy: Four Masterpieces in Context

C. Moevs TR 11:00-12:15

Designed as a summation and capstone of the undergraduate program of Italian, this course focuses on four masterpieces by four geniuses, in four different genres, from four different epochs (Medieval, Renaissance, Enlightenment-Romanticism, Modern-Contemporary), situating them in their full Italian cultural context (art, architecture, music, film, society, Italian cities, etc...). The course will immerse you in the full panorama of Italian language and culture, and consolidate and connect what you have learned in your previous courses, strengthening your feeling of mastery and confidence. You will have the opportunity to pursue a topic or angle that grips you and present it both orally and in a capstone paper. This year, the masterpieces we will explore are: 1) *novelle* from Boccaccio's *Decameron* (medieval); 2) Machiavelli's great comedy *La Mandragola* (Renaissance); 3) Verdi's opera *Rigoletto*, which we will see at the Lyric Opera in Chicago (19th century); 4) Fellini's great film *La dolce vita*, one of the landmarks of world cinema (modern). The context will include the cities that produced or are evoked in these masterworks (e.g., Florence, Venice, Mantova, and Rome), as well as history, painting, music, architecture, and film. Taught in Italian. Prerequisite: at least two courses taught in Italian at the 30000 or 40000 level. Counts as a Lit-Culture course; required for the Lit-Culture major or supplementary major.