

## **Spring 2018 Italian Undergraduate Courses**

*Subject to change. Please refer to InsideND for the most up-to-date, accurate information.*

### **ROIT 10101 / 10102 / 10110 – First-Level Italian**

ROIT 10101 and 10102, Beginning Italian I & II, are the standard first-year language sequence, 4 credits per semester, meeting three hours per week plus one day online. ROIT 10110, Intensive Beginning Italian, is a computer enhanced 6 credit course, combining traditional classroom time and online instruction, to attain the result of ROIT 10101 and 10102 in one semester. It involves independent work by students, a portion of which will be performed online on the textbook Sentieri Vista Higher Learning Supersite. Part of the work will be done in class with your instructor (MWF) and part will be done online on Tuesdays and Thursdays by reading, listening, completing exercises, posting writing assignments and recording your speech on the Supersite. There are two instructors assigned to this course. One will be present in class on MWF, and the other will be following your progress online during the T-Th sessions. With the sequence ROIT 10110 - 20215, you can reach upper level culture and literature courses in one year.

### **ROIT 20201 / 20202 / 20215 – Second-Level Italian**

ROIT 20201 and 20202, Intermediate Italian I and II, are the standard second-year language sequence, 3 credits per semester, meeting three hours per week, and incorporating more advanced language skills with cultural topics. ROIT 20215, Intensive Intermediate Italian, is a 6 credit course, meeting 5 days per week, and attaining the result of ROIT 20201 and 20202 in one semester. With the sequence ROIT 10110 - 20215, you can reach upper level culture and literature courses in one year.

### **ROIT 20300-01 – Let's Talk Italian I**

**W 3:30-4:30pm**

**P. Vivirito**

This is a one-credit conversation course meant to accompany your regular classroom study of Italian language, literature, and culture. It will not review grammar, but allow you the opportunity to practice your Italian with other language students while considering specific aspects of Italian culture. There will be no written work. The instructor may send articles or assign brief research assignment or vocabulary preparation prior to class to facilitate discussion.

### **ROIT 20611-01- Literature and Religion. Reconnection with the Other in Time of Trauma: Literature as the Antidote to Individualism**

**TR 9:30-10:45**

**P. Bocchia**

This course explores how literature expresses our relationship with the Other as a way to make sense of and face life's limitations and death. By unsettling our "default" attitudes of individualism, literature's powerfully communitarian nature reconnects us with the search for the ultimate meaning of reality. By analyzing major figures from both the Italian and the American literary traditions (such as Dante, Petrarch, and Pasolini; O'Connor, Baldwin, and Carver), this course will allow us to think about how literature connects human beings to each other, and fosters civil society. Cross-listed with LLRO 20611

**ROIT 20613-01 - The Culture of Italian Emigration****TR 2:00-3:15****M. Valmori**

Focusing on the Italian American experience, this interdisciplinary course addresses issues of migration and its related themes of cultural conflict/crossings and ethnic identity formation. The course engages fictional, non-fictional, musical, and visual texts that recount the experience of migration as seen through the eyes of Italian American as well as Italian authors. The general goal will be to critically evaluate the popular images of Italian emigrants in light of their important contribution to hostile societies, and the texts under analysis will shed new light on the perception/construction of Italian national identity. Cross-listed with LLRO 20613, ANTH 20313, and FTT 30341

**ROIT 21205-01 Pre-Study Abroad****W 5:00-6:15****A. Blad**

A mini-course that prepares students accepted for study abroad in Notre Dame's programs in Italy. Students are prepared for various cultural and day-today challenges that await them in Italy. Course begins the after Spring Break.

**ROIT 30300-01 - 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.

**ROIT 30310-01 Passage to Italy****TR 2:00-3:15****C. Moevs**

In this fifth-semester course you learn to analyze, understand, and appreciate a sampling of great Italian works drawn from the major literary and artistic genres (lyric poetry, prose, theatre, music, film, art, architecture, theatre, opera) from the Middle Ages to the present, set in their historical context. At the same time you will review and consolidate your grasp of the Italian language at an advanced level. Counts as a Lit-Culture course.

**ROIT 30721-01- Introduction to Modern Italian Literature and Culture****MW 11:00-12:15pm****S. Ferri**

Renowned for its rich past but full of contradictions up to the modern day, Italy has one of the most fascinating histories in the world. This course sheds light on the history of modern Italy and provides a unique perspective onto Italian modernity by exploring the country's cultural production. We will focus on key issues that unveil the unique "spirit" of modern Italy, such as the importance of the past, the tension between political realism and idealism, the recurrence of social and political crises, immigration, revolution, and youth culture. Through the study of historical and literary texts, films, and other media, the course seeks to understand the

development of modern Italy and its future trajectory. Taught in Italian; counts as a Lit-Culture course.

**ROIT 40116-01- Dante II**

**TR 11:00am-12:15pm**

**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 and Dante II are an in-depth study, over two semesters, of the entire Comedy, in its historical, philosophical and literary context. Dante I focuses on the Inferno and the works that precede the Comedy (Vita Nova, Convivio, De vulgari eloquentia); Dante II focuses on the Purgatorio and Paradiso, along with the Monarchia. Students may take just one of Dante I and II or both, in either order. Lectures and discussion in English; the text will be read in a facing-page translation, so we can refer to the Italian (but knowledge of Italian is not necessary). Counts as an Italian Studies course. Students with Italian have the option of also enrolling in a one-credit pass/fail Languages Across the Curriculum section, which will meet one hour per week to read and discuss selected passages or cantos in Italian. NOTE: the one-semester lecture course ROIT 40114, Dante's Divine Comedy: The Christian Universe as Poetry, is often offered in place of Dante I. LIT - Univ. Req. Literature. Cross-listed with LLRO 40116 and MI 40553.

**ROIT 40507-01- Page, Stage, and Screen**

**MW 2:00-3:15**

**J. Welle**

Conducted in Italian, this course traces Italian comedy and performance traditions in literature, theatre, and film from Unification to the present. A rich vein of comic genius will be explored including: the legacy of the commedia dell'arte, the misadventures of Pinocchio, Pirandello and his writings on humor, the emergence of comic film stars, the variety theatre, the experimental Futurist theatre; 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 inter-mediality and to changing forms of stardom and celebrity. In sum, 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 presentations, as well as midterm and final exams. Counts as a Lit-Culture course. Cross-listed with 40507-01

**ROIT 40548-01- Italian Cinema: The Realities of History (in English)**

**TR 12:30-1:45pm**

**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 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 Liberal and Fascist 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 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.