

# SPRING 2019 GRADUATE COURSES

## DEPARTMENT OF ITALIAN STUDIES

### **ITAL-GA 2165.001 Visions of Italy and America in Film**

Mondays 3:30-6:10, Casa Italiana Library Room 203

Professor Mary Ann Carolan

Italian cinema, which has given rise to movements such as neorealism, *commedia all'italiana*, and the spaghetti western, has provided the original material for adaptations by directors from other countries, notably those from the United States. In this course we analyze the phenomenon of adaptation and interpretation of Italian films from the postwar period until today. After a condensed review of more than 60 years of Italian cinematic history, we examine several American interpretations of Italian film classics. We will also consider the successes and failures in artistic and commercial terms of American remakes of Italian originals such as *The Last Kiss*, *Everybody's Fine*. These American reflections on Italian films are themselves dark mirrors that reflect the themes and assumptions of American film hegemony.

### **ITAL-GA 2331 Boccaccio**

Tuesdays 3:30-6:10, Casa Italiana Library Room 203

Professor Maria Luisa Ardizzone

*Crosslist COLIT-GA 2965*

This course is devoted to the reading of Boccaccio's *Decameron*. Boccaccio (1313-1373) is the most important Italian prose writer, and the *Decameron* is his chef-d'oeuvre. This course will focus on the classical and medieval background of the *Decameron* and on the new elements of the culture of humanism which enter to interact and supersede the old models and ideas. This new sense of the past, a past revisited with a critical eye in order to build new ethical values for a new society, is one of the issues that will be introduced and discussed. Among the topics considered in the course are: society, community, conversation, environment, nature, natural law, body, chastity, misogyny, eros, language, imagination, slavery, the Mediterranean, animality and sickness.

### **ITAL-GA 2312.002 Paradiso**

Wednesdays 12:30-3:15, Casa Italiana Library Room 203

Professors Alison Cornish

*Crosslist COLIT-GA 3323.001, ENGL-GA 2271.001, EURO-GA 1156.001, MEDI-GA 2200*

The final third of the *Divine Comedy* is its least user-friendly. T. S. Eliot charged this up to a certain modern prejudice against beatitude as material for poetry, since "our sweetest songs are those which sing of saddest thought." Far less seductive than the *Inferno* and more abstract than the brightly-colored *Purgatorio*, the *Paradiso* has a reputation for being formidable, verbose and somehow irrelevant. All the more reason to study it together. It is simultaneously the most "medieval" part of Dante's masterpiece, being rooted in historical and political upheavals of the moment and the most *au courant* philosophical debates coming out of Paris, as well as the most "modern," radical and daring. Grounded in the necessity of happiness and the reality of evil, it is a reflection on the foundational ideals of a culture in constant tension with the world as it is. For this reason it can and has been studied from the perspectives of history, politics, philosophy, psychology, literature and art. The course will follow the trajectory of the *Paradiso*, delving into the questions it poses and the history it presupposes. Students are encouraged to investigate connections between Dante and their own research interests.

### **ITAL-GA 2588.001 the Arts and Eloquence in Medieval and Renaissance Italy**

Wednesdays 3:30-6:10, Casa Italiana Library Room 203

Professor Virginia Cox

*Crosslist MEDI-GA 2300, ENGL-GA 2270.002, HIST-GA 1981.001*

Recent scholarship in medieval and early modern culture has increasingly stressed the centrality of the study of rhetoric in these periods and the range of its influence, not simply on literature but on everything from art, music, and architecture to political thought. This course serves as an introduction to medieval and early modern rhetoric in Italy, conceived of broadly as a global art of persuasive discourse, spanning both verbal and nonverbal uses.

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## DEPARTMENT OF ITALIAN STUDIES

### ITAL-GA 2389.001 Year Zero: Neorealism

Thursdays 3:30-6:10, Casa Italiana Library Room 203; ***Mandatory Screenings Fridays 11:00-1:00***

\*\*\*January 31, 2019 - March 14, 2019\*\*\* 2 CREDITS

Noa Steimatsky

Following the traumatic devastations of Fascism and the World War filmmakers such as Rossellini, Visconti, and De Sica (to cite only the most celebrated) offered the most immediate and most forceful responses to the Italy's physical and moral collapse. Neorealism – in its various forms and inclinations, across media but most assertively in the cinema – has thus come to define the culture of reconstruction. It forged a vital myth of origins; it projected an image of Italy back to itself, inspiring a vision of unity and purpose in a period of transition. Neorealism's binding of an ethic with an aesthetic of filmmaking has become a paradigm for the renewal of cinemas everywhere. It remains a point of reference (both admired and contested) for other nations, regions, and minorities – to our time. This seminar will explore historiographic and theoretical approaches to neorealism, paying particular attention to film style, narrative and visual form, the use of locations, the joining of non-actor and star, the recourse to history.

### ITAL-GA 2389.002 Raccontare in breve. Da Parise e Calvino, libri composti attraverso il montaggio di prose autonome

Tuesdays and Thursdays, 12:30-1:45, Casa Italiana Library Room 203

\*\*\*March 29, 2019 - May 9, 2019\*\*\* 2 CREDITS

Domenico Starnone

This course will be dedicated to short narrative prose pieces, beginning with Goffredo Parise's Syllabaries and Italo Calvino's Invisible Cities, both published in 1972. These works are composed of brief prose pieces that deal with important themes: desire, love, adventure, friendship, animosity, cohabitation, death, etc. The pieces do so in relatively few lines, and—as many have noted—they have the feeling of a poem, or short story, or even a novel. And yet Parise—and even more so Calvino—felt compelled to enclose the pieces within a structure, to present them as parts of a whole.

We will read some of these texts, discussing the sense of completeness that they convey, while considering the way in which they contribute to the development of the larger narrative. We will also see how those books, conceived fifty years ago, still offer models for the many writers who have used the montage of short prose pieces texts to occupy a literary space that coincides neither with the short story collection, nor with the novel, and that remains to be defined.

*Taught by the Italian Studies Department's 2019 Writer in Residence, the best-selling Italian novelist Domenico Starnone, author of numerous works of fiction, including Ties, Trick, and Via Gemito, which won the prestigious Strega Prize in 2001. This course will be taught in Italian.*

### ITAL-GA 2389.003 History and (Mis)remembering of Fascism in Postwar Italy

Thursdays 3:30-6:10; Casa Italiana Library Room 203

\*\*\*March 28, 2019 - May 9, 2019\*\*\* 2 CREDITS

Patrizia Dogliani

The Course will consider the history of Fascism and its narration in Postwar Italian society and memory. Specific attention is paid to different representations of this political experience and phenomena in Cinema, Literature, Popular Culture, and to other forms of interpreting and memorizing the recent fascist past in democratic Italy. Particular emphasis is given to the individual and collective memory, according to gender and generations of Italians since 1945, expressed by oral history, journals and unpublished testimonies. The course includes also a survey on places of fascist and WW2 memories, their identifications, and also the controversies around some of them, like the Mussolini's birth place and grave. It will be also analyzed some forms of mis-memories, oblivions and justifications of the fascist past responsibility, traceable in national public history. A comparison is also made with the public memory of Nazi and other fascist experiences in postwar European societies and states, mainly in the two Germanies, France and Spain.