

# THE DEPARTMENT OF FRENCH & ITALIAN

WINTER  
QUARTER  
2022

## ELEMENTARY ITALIAN

ITALIAN  
101-1

MTWF  
12:00-12:50

PROFESSOR  
POZZI PAVAN

A beginning course in Italian language and culture, Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the first in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants. Students with some experience in Italian may take the online placement test to place out of any or all of the first-year sequence.



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WINTER  
QUARTER  
2022

## ELEMENTARY ITALIAN

ITALIAN  
101-2-20  
101-2-21  
101-2-22

MTWF  
10:00-10:50  
12:00-12:50  
1:00-1:50

PROFESSORS  
POZZI PAVAN (20)  
VISCONTI (21, 22)

A beginning course in Italian language and culture. Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the second in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants. Students with some experience in Italian may take the online placement test to place out of any or all of the first-year sequence.



THE DEPARTMENT OF  
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WINTER  
QUARTER  
**2022**

**INTERMEDIATE  
ITALIAN**

ITALIAN  
102-2-20  
102-2-21  
102-2-22

MWF  
1:00-1:50  
2:00-2:50  
3:00-3:50

PROFESSOR  
**MORGAVI**

Intermediate Italian continues and completes the two-year sequence in Italian language and culture. At the end of the full 102 sequence (102-1,2,3), students are expected to create with the language when talking and writing about familiar topics, to understand the main ideas and some supporting details from a variety of texts (newspaper articles, short stories, etc.), to describe and narrate, with some consistency, in all major time frames while organizing their discourse into paragraphs. Students will significantly increase their knowledge of Italy's history and culture and they will be guided to become independent learners. After the completion of the entire sequence of Italian 102, students will be eligible to study in Italy and will be ready to embark on the minor or major in Italian. The second-year Italian course sequence completes the two-year WCAS language requirement. The classroom is very lively, with lots of conversation, partnering, and small group exercises.

# THE DEPARTMENT OF FRENCH & ITALIAN

WINTER  
QUARTER  
**2022**

## INTENSIVE ITALIAN

ITALIAN  
133/134-2

MTWF  
11:00-11:50  
12:00-12:50

PROFESSOR  
DELFINO

IT 133/134-2 is the second segment of the intensive course that started in the fall. Intensive Italian is a double course that fulfills the WCAS two-year language requirement in one academic year. At the end of the entire 133/134 sequence, students will be able to create with the language when talking and writing about familiar topics; to understand the main ideas and some supporting details from a variety of texts (newspaper articles, short stories, etc.); to describe and narrate, with some consistency, in all major time frames while organizing their discourse into paragraphs. While studying the language, students will be constantly exposed to the Italian culture. By the end of the intensive sequence, students are expected to achieve language, cultural, and intercultural competence enabling them to study in Italy and to embark on the minor or major in Italian. Intensive Italian classes are small and highly interactive.



THE DEPARTMENT OF  
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ITALIAN**

WINTER  
QUARTER  
**2022**

**THE MODERN  
ITALIAN SHORT STORY**

ITALIAN  
204

TTh  
12:30-1:50

PROFESSOR  
**RICCIARDI**

This course will examine the genre of the short story in modern and contemporary Italian literature. Storytelling has been a staple of Italian literature and culture since the days of Boccaccio, but the aesthetic, ethical, and cultural aspects of the genre certainly have changed in the last century. Can the modern short story still communicate ethical and social truths? Is the inherent, conclusive brevity and elegance of the genre paradoxically better able to capture the chaos of contemporary life? We will examine works written in a realistic mode and in a fantastic style. Moreover, we will discuss the elements that define the two approaches with an emphasis on close reading and on the historical and social context of each text. We will focus in particular on issues of love, jealousy, sexuality, gender, friendship and youth culture as defined by Boccaccio, Verga, Morante, Ortese, Pavese, Calvino, Tabucchi and Tondelli.

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**(NEO)REALISM  
AND THE DOCUMENTARY  
IMPULSE**

**ITALIAN**

**251**

**TTh**

**11:00-12:20**

**PROFESSOR  
TORLASCO**

Italian cinema has changed the way in which we conceive of the moving image and its relationship to reality in its social, political, and affective dimensions. This course begins with the heyday of Neorealism in the 1940s (Rossellini's war trilogy, De Sica's Bicycle Thieves, and Visconti's The Earth Trembles), placing this defining moment in film history in the context of World War II and the break from the Fascist period. Particular attention will be devoted to questions of gender and race, as the memory of Italy's racial laws and colonial past in Africa was about to be dimmed by the cultural politics of postwar recovery and, later, the economic miracle. Mindful of this process of historical erasure, we will then turn to the remarkable production of the 1960s and 1970s and analyze the way in which different directors (Fellini, Antonioni, Visconti, Rosi, Pasolini) treated the problems of modernity and industrialization, migration, organized crime, and the media industry. Finally, we will assess the return of a documentary approach to reality in films like Garrone's Gomorra (Gomorra, 2008) and Rosi's Fuocoammare (Fire at Sea, 2016) in the context of the current socio-economic crisis and the resurgence of populism and right-wing politics. Throughout the course, we will also work to acquire the critical and methodological tools necessary to analyze film as a complex mode of cultural production.



THE DEPARTMENT OF  
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**2022**

**GENDER, RACE, AND  
AESTHETIC RESISTANCE  
IN FILM AND MEDIA**

**ITALIAN**

**377**

**TTh**

**2:00-3:20**

**PROFESSOR**

**TORLASCO**

This course will focus on films, TV programs, and music videos that expose and attempt to counter the formation of gender and race hierarchies in the fabric of daily life. Our point of departure is Italy's current predicament, which sees the resurgence of right-wing politics and a widespread homophobic and racist stand. We will begin by considering the ways in which mass media have contributed to construing gender and race stereotypes at different junctures in Italian history, keeping in mind the longstanding repression of Italy's colonial past in Libya, Ethiopia, Eritrea, and Somalia. However, the bulk of the course will be devoted to those practices of cultural resistance that developed within commercial film/television production as well as in more lateral or experimental contexts. Among the examples we will consider are Pier Paolo Pasolini's queer documentary, *Comizi d'amore* (Love Meetings, 1964); Cecilia Mangini's *Essere Donne* (Being Women, 1965), a feminist take on Italian Marxism and anthropology; Adriana Monti's *Scuola senza fine* (School without End, 1983), produced in the context of the experimental "150 hours" course; Gianikian and Ricci-Lucchi's *Dal Polo all'Equatore* (From the Pole to the Equator, 1985), which re-edits archival footage of colonial travel and sport from the Fascist period; and contemporary works by Afro-Italian writers and artists such as Gabriella Ghermandi, Dagmawi Yimer, and Karima 2G. We will conclude by addressing the resonances between Afrofuturism and feminist poetics in the US and Italy.

