ITALIAN PROGRAM – Fall 2022

UNDERGRADUATE COURSES TAUGHT IN ITALIAN

Students are responsible for proper placement. If unsure which level to take, discuss placement with Italian Graduate/Undergraduate Advisor: Prof. M. Corradi Morena.Corradi@qc.cuny.edu

IT 111, IT112, IT 203, IT 204, IT 224 & IT 209 satisfy the College Option LANG requirement.

IT 203 & IT 204 satisfy the WCGI or LANG requirement.

Italian 111: Elementary Italian I (4 hrs., 4 cr.) For Students with no (or very rudimentary) study of Italian.

1.MW 8:00-9:50am (OL) Prof. Attar  
2.MW 10:05-11:55am Prof. Zarcone  
3.TR 10:05-11:55am Ms. Gianello  
4.TR  2:15-4:05 pm Ms. Colajanni  
5.TR 1:40-3:30 pm Prof. Zarcone  
6.TR 5:00-6:50pm Prof. Zarcone  
7.MW 5:00-6:50pm (OL) Prof. Zarcone

Italian 112: Elementary Italian II (4 hrs., 4 cr.), For students with 2 years of high school or 1 semester college study of Italian. Consult the Italian Undergraduate Advisor**

TTH 10:05 – 11:55

This course is a continuation of Italian 111.

Italian 203: Intermediate Italian I (3hrs., 3cr. LANG, WCGI) For students who have completed 3 years of high school or two semesters of college. Students with greater prior experience should consult the Italian Undergraduate Advisor for placement. **

MW 1:40- 2:55 (OL)  

This is the first of a two-semester intermediate sequence. The emphasis is on speaking, listening, reading, and writing in Italian in real-life situations and authentic cultural settings. You will learn to converse on a broad range of topics; to narrate in the subjunctive tenses; and to express your thoughts and opinions on various contemporary issues. This course is open to those who have completed IT 112, the equivalent of a second semester College-level course, or three years of high-school Italian. For students in PLAS, this course fulfills the QC language requirement. For students in Pathways, this course fulfills the Flexible Core World Cultures and Global Issues (WCGI) and the College Core Language (LANG) requirements.

Italian 207: Italian through literature
3 hr.; 3 cr. Prereq.: ITAL 204 or permission of Italian Undergraduate Advisor

TR 12:15-1:30pm (OL)  

This course will investigate Italian Verismo, the literary movement which develops in the late 19th century, mostly in the South of Italy. Students will read works of authors such as Giovanni Verga, Luigi Capuana, and Matilde Serao to appreciate the themes and the style with which these authors portrayed mostly the lives of the lower classes, often, if indirectly, denouncing the shortcomings of the newly formed Italian state. Our class will analyze and discuss the literary works of Verismo vis-à-vis the social historical context as well as the influence of the positivistic thought, dominating at the time.

Italian 381 Italian Fascism: History and Interpretations
W 5-6:50 p.m. (2 hr. + conf.; 3 cr.)** (OL)  

May be repeated for credit provided topics and selections are different.

On October 28, 1922, fascist squads headed by Benito Mussolini organized “the march on Rome.” One hundred years later (but also in the last two decades), debate on fascism has again taken center stage. Fascism is a term that
often comes back in conversation in several historical epochs and political and cultural contexts. Questions have been asked about its origin and its different declinations throughout the years and in various countries. But how historically accurate is it to talk about fascism as a recurring political and cultural phenomenon? When and how did fascism come to the fore in its earliest incarnation in Italy? How did the political, social and cultural terrain in Italy before 1922—the year in which fascism came to power—foster the advent of the regime? What are the implications of Umberto Eco’s notion of “ur-fascism” and of Susan Sontag’s “fascinating fascism”? Starting from the questions emerging from this intense historiographic debate, the course will focus on how Italy was changed by fascism, a regime that took its distance from and drew on the past to realize its ambitions to transform Italy’s institutions and the Italian people. How successful was the regime in achieving totalitarianism? How was antifascism organized and what forms did it take (political, armed, existential etc.)? The course focuses on specific themes such as violence, empire, gender, race, war, culture and the arts, antifascisms, propaganda and the impact of fascism abroad. These are today crucial topics in the history and interpretations of fascism. It is in this light that we will investigate the resurgence of neo-fascist groups, nationalism and threats to democracy. The last part of the course will be dedicated to cinematic and interpretations of fascism in films such as “Allarmiamo fascisti!” (To Arms, we are fascist!)” (Cecilia Mangini, Lino Miccichè); “A Special Day” (Ettore Scola); “The Night of the Shooting Stars” (The Taviani Brothers); “Salò and 120 days of Sodom” (Pier Paolo Pasolini).

Prereq.: At least one course at Italian 200 level or permission of department and Italian advisor.

ITAL 41W  Italian Literature in Translation. ****
Prereq.: ENGL 110. Readings in English translation.
MW  3:10-4:25pm (3hrs, 3 cr.)  (OL)      Ms. Rodriguez

Loving Tasso: Women and Love in Tasso’s Aminta and Jerusalem Delivered
Torquato Tasso, arguably the most important poet in Italian of the 16th century, is often positioned as the inheritor of the Italian epic tradition as embodied by Boiardo and Ludovico Ariosto and a brilliant lyric poet whose inheritance is contradictory and unsettling. His Aminta, a pastoral play, and his Jerusalem Delivered, a poem in the epic tradition, are notable in their transgressions of genre, plot and character development, with critics often noting that his concentration on women and love as central features challenges the limits and expectations of the epic and pastoral genre. Both works feature unconventional female heroines, whose actions confound, confuse and obfuscate the plot development of their respective works. In this class we will read excerpts from the Aminta and Jerusalem Delivered in order to analyze the way in which Tasso uses his female heroines (Silvia, Dafne, Clorinda, Armida, Erminia) and the theme of love to transcend each work’s genre and to create new possibilities that alter the way in which truth and verisimilitude is presented to the reader.

ITAL 41W  Italian Literature in Translation. ****
Prereq.: ENGL 110. Readings in English translation.
TR  1:40-2:55pm (3hrs, 3 cr.)  (OL)      Prof. Corradi

Narratives of war in Italian literature
War has been the subject of literary writing since time immemorial. This writing intensive course will reflect on some of the moral, political and philosophical takes of this kind of narrative by reading significant Italian novels of the 19th and 20th century. While learning about crucial phases of Italian history through works by authors such as Tarchetti, Fenoglio, Morante, students will reflect and write on different kinds of war (of liberation, of occupation, civil war…), and some of the challenges and choices that their representation entails.
ITAL 45W. Italian Culture and Thought ****
MW 1:40-2:55pm (3hrs, 3 cr.)

This course will deal with various aspects of Italian culture, such as music, design, the visual and performing arts, and the history of ideas. The specific topics to be considered will vary from section to section, and will be announced in advance. Readings and class discussions will be conducted in English. This course may be taken more than once for credit provided the topic is different. (WCGI)

ITALIAN GRADUATE COURSES **
Italian MA Courses count towards the Majors and Minors in Italian and for MA, The Advance Certificate in Italian Culture and the Accelerated Master and Master of Science in Education. Please consult the Italian Graduate Advisor

Italian 701: History of the Italian Language
M 5-6:50 p.m.  (QH 325)  Prof. Haller

French and Italian: The Stories of two Romance Languages through Time and Space
This course will describe the stories of two major Romance languages, French and Italian. Following a look at features identifying the two languages we will observe their common Latin roots and follow their gradual evolutions through time, geographical and social space. We will read some of the earliest written texts such as the Serments de Strasbourg and the Carta di Capua, observe the great variety of vernaculars in Medieval Italy and France, and study the different developments of the two languages and their standardization from the Renaissance through today. Attention will be paid to sociolinguistic varieties, including regional dialects, written and spoken language, the use of French and Italian in other countries due to colonization and migration. We will discuss issues related to linguistic change and contact between the two languages, consider the impact of American English on contemporary Italian and French, and ponder the roles of modern French and Italian in the European Union and across the globe. The course will be conducted in English with illustrations in both French and Italian. Students will read, compare and discuss chapters from the two respective histories. While focusing on the language history of their choice, students will also compare the evolving landscapes and interactions of two major Romance languages. No previous training in linguistics required.

Italian 781: Italian Fascism: History and Interpretations
W 5-6:50 p.m.  (OL)  Prof. Paulicelli

On October 28, 1922, fascist squads headed by Benito Mussolini organized “the march on Rome.” One hundred years later (but also in the last two decades), debate on fascism has again taken center stage. Fascism is a term that often comes back in conversation in several historical epochs and political and cultural contexts. Questions have been asked about its origin and its different declinations throughout the years and in various countries. But how historically accurate is it to talk about fascism as a recurring political and cultural phenomenon? When and how did fascism come to the fore in its earliest incarnation in Italy? How did the political, social and cultural terrain in Italy before 1922--the year in which fascism came to power—foster the advent of the regime? What are the implications of Umberto Eco’s notion of “ur-fascism” and of Susan Sontag’s “fascinating fascism”? Starting from the questions emerging from this intense historiographic debate, the course will focus on how Italy was changed by fascism, a regime that took its distance from and drew on the past to realize its ambitions to transform Italy’s institutions and the Italian people. How successful was the regime in achieving totalitarianism? How was antifascism organized and what forms did it take (political, armed, existential etc.)? The course focuses on specific themes such as violence, empire, gender, race, war, culture and the arts, antifascisms, propaganda and the impact of fascism abroad.
These are today crucial topics in the history and interpretations of fascism. It is in this light that we will investigate the resurgence of neo-fascist groups, nationalism and threats to democracy. The last part of the course will be dedicated to cinematic and interpretations of fascism in films such as “All’armi siam fascisti!” (To Arms, we are fascist!) (Cecilia Mangini, Lino Miccichè); “A Special Day” (Ettore Scola); “The Night of the Shooting Stars” (The Taviani Brothers); “Salò and 120 days of Sodoma” (Pier Paolo Pasolini).

**COUNTS TOWARD MAJOR AND MINOR IN ITALIAN**

*** Students who select to satisfy their language requirement with a foreign language course should enroll in the most advanced course in a sequence of courses in a given language for which they are qualified by either placement or previous study. It is the responsibility of students to find out from the appropriate department what level of language they should register for and to obtain permission from the department chair if there is any doubt. Students may not receive credit for taking courses below the level of their competency as determined by the instructor or by the placement examination. If the instructor finds out that a student is already competent at the level of instruction, this will be reported to the department chair, who will notify the Registrar to cancel credit for the course.” Pp, 41-42 of the Queens College Undergraduate Bulletin.

**** NO MORE THAN 6 CREDITS FROM COURSES TAUGHT IN ENGLISH WILL COUNT TOWARD THE MAJOR IN ITALIAN

****NO MORE THAN 3 CREDITS FROM COURSES TAUGHT IN ENGLISH WILL COUNT TOWARDS THE MINOR IN ITALIAN.