

DEPARTMENT OF EUROPEAN LANGUAGES AND LITERATURES
ITALIAN PROGRAM – Spring 2027

PLEASE NOTE THAT ALL COURSES COUNT TOWARD MAJOR AND MINOR IN ITALIAN.

UNDERGRADUATE COURSES TAUGHT IN ITALIAN

Students are responsible for proper placement. If unsure which level to take, or for questions and any information about the undergraduate and graduate programs,

please consult the Italian Advisor and Program Director, Prof. Morena Corradi,
morena.corradi@qc.cuny.edu

IT 111, IT 112, IT 203, IT 224, & IT 364 satisfy the College Option LANG requirement.
IT 203 satisfy the WCGI or LANG requirement

Italian 111 (ALL IN-PERSON CLASSES, EXCEPT FOR 111-07 and 111-08): Elementary Italian I (4 hr., 4 cr.) For Students with no (or very rudimentary) study of Italian.

MW 10:05-11:55am (in person) Ms. DePaola	TTH 10:05-11:55am (in person) Ms. Ascoli
MW 1:40pm-3:30pm (in person) Ms. Guzzardi	TTH 5:00-6:40 pm (online syn) Mr. Bonanno
TTH 1:40-3:30pm (online syn) Ms. Gianello	MW 5:00-6:40pm (online syn) Ms. Logosh

Italian 112 001 (in person) Elementary Italian II
TTH 12:10pm-2:00pm (4 hr., 4 cr.)

Prof. Corradi

Prereq.: Italian 111 or two years of high school Italian. This course is a continuation of Italian 111. (LANG)
***For students with 2 years of high school or 1 semester college study of Italian. Consult the Italian Undergraduate Advisor**

Italian 204 001 (hyflex) Intermediate Italian I
TTH 10:45am-12:00pm (3 hr.; 3 cr.)

Prof. Corradi

Prereq.: Italian 112 or three years of high school Italian. Continuation of Italian 112 with grammar review, conversation, composition, and readings in literary and cultural materials. Fall, Spring (LANG, WCGI)

ADVANCED UNDERGRADUATE COURSES TAUGHT IN ENGLISH

Italian 41W-001 (in person) Italian Literature in Translation
MW 9:15am-10:30am (3hr., 3 cr.)

Ms. Guzzardi

Prereq: English 110

When pop culture meets the Middle Ages: Dante's *Inferno* in a globalized context

What happens when a canonical text from the past becomes a "pop" product? This course analyzes contemporary adaptations of a cornerstone medieval text, Dante Alighieri's *Divine Comedy* (focusing

specifically on the *Inferno*). Beginning with the study of the *Inferno*'s cantos and their historical, geographical, and political contextualization, the course will focus on the phenomenon known as "Global Dante" or "Dante Pop." It will examine its transpositions across various media and disciplines corresponding to the course sections, including art, cinema, comics/graphic novels, translation studies, music, advertising, and social media. The final part of the course will connect reflections on the value of pop culture appropriations in our globalized world to the universality of Dante's themes and message, inviting students to take an active role by contributing their own creative interpretations of a text that continues to speak across centuries and continents.

This course may be taken more than once for credit provided the topic is different.

Italian 45W-001 (in person) Italian Culture and Thought

Prof. Gardaphe

TTH 1:40pm-2:55pm (3hr., 3 cr.)

Prereq: English 110.

The Italian Cultural Diaspora

Designed to introduce students to Italian Culture and ideas as developed in folklore, poetry, fiction, theater, film, music, and cuisine, design, and philosophy, this course will help students examine and understand the transnational influences that have shaped Italian culture and transported it throughout the world. The course opens with the exploration of early Italian oral traditions that make up folklore to see how it became the foundation of Renaissance literature and art through the writing of Dante and then into the history of the Italian nation through theater, music and film. It concludes with a focus on the Italian Diaspora as it spread from the 19th into the 21st century through the works of Italian immigration culture. Throughout the course we will explore all genres to better understand the impact that Italian thought has had on world culture. Along the way, we will examine the stereotypes that have been used and abused in telling Italian stories to the world. Readings and class discussions will be conducted in English. **This course may be taken more than once for credit provided the topic is different.**

Italian 355-001 (online syn) Studies in Renaissance Literature I. Theatre Dr. Rodriguez

T 5:00-6:50pm (2 hr. plus conf.; 3 cr.)

Magic, Trickery, Sorceresses, Bawds, Madness and Fantasy in Strange Lands: Drama and Performance in the Italian Renaissance

Performance and theatricality is never far from the plots of such central Italian Renaissance works as Ariosto's *Orlando furioso*, Aretino's biting satires, Castiglione's *Il cortegiano*, and even Boccaccio's *Decameron* with its framing of a story within another story. The performance of gender, social roles, nationality, and morality were part and parcel of the troubled political and social milieu of early modern Italy, and theatre as a literary genre and performance practice in Italy consolidated itself during this time. In this course we will close read four Italian Renaissance plays: Machiavelli's *La Mandragola*, Ariosto's *La lena*, Tasso's *Aminta*, and the little known *Mirtilla* by Isabella Andreini, one of the few female dramatic authors of Italy. We will also consider extracts from Aretino's *La cortigiana*, a satire of Castiglione's *Il cortegiano*, and *Il filosofo*, a critique of Boccaccio's *Decameron*. We will look at the political and social context in which these plays were written, what place drama and theatre had in each poet's output, and how the representation and theatrical performance enhance or change the poet's message. We will also consider theatrical practice of the time (stage design, dress/costumes, actor selection) and its impact on the text, as well as a discussion of the satire and comedy genre specifically. Finally, we will consider how these works still speak to use, and how we as an audience respond to them.

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, Prof. Morena Corradi

Morena.Corradi@qc.cuny.edu

Italian 725-001 (online syn)

Italian Comedy from the Renaissance to the End of the 18th century

Dr. Rodriguez

T 5:00-6:50pm (2 hr. plus conf.; 3 cr.)

Magic, Trickery, Sorceresses, Bawds, Madness and Fantasy in Strange Lands: Drama and Performance in the Italian Renaissance

Performance and theatricality are never far from the plots of such central Italian Renaissance works as Ariosto's *Orlando furioso*, Aretino's biting satires, Castiglione's *Il cortegiano*, and even Boccaccio's *Decameron* with its framing of a story within another story. The performance of gender, social roles, nationality, and morality were part and parcel of the troubled political and social milieu of early modern Italy, and theatre as a literary genre and performance practice in Italy consolidated itself during this time. In this course we will close read four Italian Renaissance plays: Machiavelli's *La Mandragola*, Ariosto's *La Iena*, Tasso's *Aminta*, and the little known *Mirtilla* by Isabella Andreini, one of the few female dramatic authors of Italy. We will also consider extracts from Aretino's *La cortigiana*, a satire of Castiglione's *Il cortegiano*, and *Il filosofo*, a critique of Boccaccio's *Decameron*. We will look at the political and social context in which these plays were written, what place drama and theatre had in each poet's output, and how the representation and theatrical performance enhance or change the poet's message. We will also consider theatrical practice of the time (stage design, dress/costumes, actor selection) and its impact on the text, as well as a discussion of the satire and comedy genre specifically. Finally, we will consider how these works still speak to us, and how we as an audience respond to them.

Italian 726-001 (online syn) 19th-20th Century Italian Theater

Prof. Corradi

TH 5:00-6:50pm (3 hr. 3 cr.)

The Theater of Luigi Pirandello

The class will address the fractured world of Luigi Pirandello, where reality is a performance and identity is a mask. Students will analyze Pirandello's revolutionary theater, examining his masterworks against the backdrop of Europe's shifting historical and artistic landscapes. By exploring defining plays such as *Così è se vi pare*, *Sei personaggi in cerca d'autore*, *Enrico IV*, and *L'Uomo dal fiore in bocca*—and utilizing multimedia video formats—the class will delve into the heart of Pirandello's vision: the agony of disillusionment, the breakdown of the self, the relativity of truth, and the dark brilliance of his humor. The course will discuss how the Sicilian playwright anticipated the psychological anxieties of the modern age and examine his profound impact on European relativism and the theater of ideas.