

DEPARTMENT OF EUROPEAN LANGUAGES AND LITERATURES
ITALIAN PROGRAM – Spring 2026

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, IT112, IT 203, IT 204, & IT 381 satisfy the College Option LANG requirement.
IT 203 & IT 204 satisfy the WCGI or LANG requirement

Italian 111 (ALL IN-PERSON CLASSES, EXCEPT FOR 111-01 and 111-06): Elementary Italian I (4 hrs., 4 cr.) For Students with no (or very rudimentary) study of Italian.

1.MW 5:00-6:40 p.m. (online syn.) Mr. Bonanno 4.TTH 10:05-11:55 a.m. (in person) Ms. De Paola
2.MW 10:05-11:55 a.m. (in person) Ms. Ascoli 5. TTH 1:40-3:30 p.m. (in person) Ms. Guzzardi
3.MW 1:40-3:30 p.m. (in person) Mr. Moscardi 6.TTH 5:00-6:40 pm (online syn) Ms. Logosh

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

Ms. De Paola

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 II
TTH 10:45a.m.-12:00p.m. 3 hr.; 3 cr.

Ms. Guzzardi

Prereq.: Italian 203 or four years of high school Italian. Continuation of Italian 203 with grammar review, conversation, composition, and readings in literary and cultural materials. Fall, Spring (LANG, WC)

ADVANCED UNDERGRADUATE COURSES TAUGHT IN ENGLISH

ITAL 41W 001 (in person) Italian Literature in Translation

Mr. Moscardi

MW 9:15a.m.-10:30a.m. (3hrs, 3 cr.)

Prereq: English 110.

“Famiglia/Famiglie”: The Evolution of the Family in Transnational Italian Literature

In the canon of Italian literature, the family has traditionally mirrored the patriarchal social order anchored in Catholic morality. Alessandro Manzoni’s *I promessi sposi* (*The Betrothed*, 1827–1840), the foundational novel of modern Italian literature, embodies this vision and exerted hegemonic influence. However, in the 21st century a group of authors is reconfiguring this model. These writers—born in Italy but shaped by residence abroad—offer a transnational perspective that depicts dysfunctional, non-reproductive families. These authors are Claudia Durastanti (1984) with her memoir *La straniera* (2019; *Strangers I Know*, 2022); Vincenzo Latronico (1984) with *Le perfezioni* (2022; *Perfection*, 2025); Giulia Caminito (1988) with *L’acqua del lago non è mai dolce* (2021; *The Lake’s Water Is Never Sweet*, 2025); and Andrea Bajani (1975) with *Se consideri le colpe* (2007; *If You Kept a Record of Sins*, 2021) and *Il libro delle case* (2021; *The Book of Homes*, 2025). By reading parts of these books, the students will analyze the transformations in the literary representation of the family in contemporary Italian literature. These novels are written from transnational vantage points that destabilize inherited narratives of belonging, continuity, and domestic order: they explore kinship as contingent, transitory, and deeply shaped by transnational displacement.

By taking this class, students will discover some of the most relevant Italian authors and, with them, some of the contemporary trends of Italian literature. The students will also have the opportunity to confront with them in their writing assignments, during which they will explore different writing techniques on different format.

ITAL 45W 001 (online synchronous) Italian Culture and Thought

Ms. Gianello

TTH 1:40 p.m. – 2:55 p.m. (3hrs, 3cr.)

Prereq: English 110.

ITAL 45W – Mapping Italy: Urban Spaces in Storytelling and Memory

From the crowded alleys of Naples to the industrial silence of Turin, from Pasolini’s Rome to the glittering surfaces of Milan, Italian cities are not just places — they are voices, characters, and memories. This course explores how writers, filmmakers, musicians, photographers, and everyday citizens narrate the urban landscape of Italy. Through essays, films, tv series, songs, and visual archives, we will examine how space becomes story and how memory shapes our understanding of place. Building on concepts from cultural geography and memory studies and urban ecocriticism (from Henri Lefebvre’s production of space to Marc Augé’s idea of places of identity), we will explore how urban environments are shaped not only by architecture and power, but also by climate, landscape, and the natural forces that resist containment and we will see how urban environments are constructed not only in brick and stone, but through narrative, perception, and

desire. Students will learn to read cities as cultural texts and to write about them using a variety of genres.

ITAL 346 001(online synchronous)

Dr. Rodriguez

M 5-6:50pm

***the course will include an asynchronous component**

Freedom fighters, dreamers, rebels, lovers: The American reception of Dante's Divine Comedy

“In the middle of our lives, we found ourselves before a dark forest”- so begins Dante's journey through hell, purgatory and finally, heaven; a journey of struggle, penance, redemption and consolation that has spoken and continues to speak to generations of American readers to whom Dante's themes of rebellion against injustice and the search for resolution has spoken and spurred to action. From the memory and problematics of the Plymouth settlers to the Industrial revolution and Gilded Age millionaires, to the abolitionists and the Civil Rights movement, Dante's poetic ideas have inspired such diverse readers as Theodore Roosevelt, Martin Luther King, J.F. Kennedy, W.E.B DuBois, and Amiri Baraka. In this class we will read selections of Dante's Comedy alongside selections from two American readers and writers, Nathaniel Hawthorne and Toni Morrison, to understand the complex relationship between Dante's text and its American reception. Depending on students' research interests and time, we may also consider visual and/or musical media such as films (The Devil and Daniel Webster, Beloved, Blue Velvet, films of Lynch and Burton), visual artists such as Romare Bearden, and other writers such as Neale Hurston, Baraka, Longfellow, Whitman. We will also consider our reading of Dante and ourselves as the latest in the line of Dante American readers, and how Dante informs our contemporary world in the U.S. Italian MA students will read the Dante selections in Italian, class discussion and activities will be in English.

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

ITAL 713 001

Dr. Rodriguez

M: 5-6:50 p.m. (online synchronous)

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**ITAST 702 001 Italian American and Ethnic Relat.
W: 5-6:50 p.m. (Hyflex)**

Prof. Tamburri

Italian Americans and Ethnic Relations: Interdisciplinary Approaches to the Study of Interculturalism.

This course examines the changing dynamics of the “Italian” writer and how we, as cultural critics, need to re-think our definitions of the new Italian writer. In so doing, we must also re-consider the notion of the geo-cultural zones that we characterize as “Italian.” Namely, how do we categorize that writer who, having left Italy and now living beyond its geo-cartographic boundaries, writes in Italian? Similarly, who is that other writer who, originating from another country that is both culturally and linguistically different from Italy, writes in Italian? Finally, where within these two groups do we position the writer of Italian origin who also lives in another country and, different from the previous two types of writers, composes his/her work in the language of his/her host country?