ITALIAN (ITAL)

ITAL 081 Film Music in Post 1950 Italy: Nino Rota and Ennio Morricone
An exploration of cinematic sound through the lens of specific composer/director collaborations in post-1950 Italy, examining scores, soundtracks, and the interaction of diegetic and non-diegetic music with larger soundscapes. Composers Nino Rota and Ennio Morricone serve as case studies, in partnership with directors Fellini, Visconti, Leone, Pontecorvo, Pasolini, and Coppola. Highlights include several excerpts from the Fellini/Rota collaboration, including The White Sheik, I vitelloni, The Road, Nights of Cabiria, La dolce vita, 8 1/2, Juliet of the Spirits, Satyricon, The Clowns, Roma, Amarcord, Casanova, and Orchestra Rehearsal. Rota's music for Visconti will be examined in Senso, the Leopard, and Rocco and his Brothers, along with his Transatlantic collaboration for The Godfather. Morricone's work with various directors will be discussed in The Good, the Bad, and the Ugly, The Battle of Algiers, and Teorema, as well as for American films such as Malick’s Days of Heaven and Tarantino’s The Hateful Eight. Weekly screenings required. Open to all: music majors, minors, and non-majors; will count toward requirements for music minor. Knowledge of music and Italian helpful but not required. All readings and lectures in English.
Taught by: Samuel
Also Offered As: CIMS 081, MUSC 081
Activity: Seminar
1.0 Course Unit

ITAL 100 Topics: Freshman Seminar
Topics vary. See the Department’s website at https://www.sas.upenn.edu/italians/courses for a description of current offerings.
One-term course offered either term
Also Offered As: CIMS 014, COML 107
Activity: Seminar
1.0 Course Unit

ITAL 101 Italian Survival Kit: The Language and Culture of getting around in Italy
This course provides content that is taught efficiently in order to be used practically. If you are going to Italy and questioning how you will survive your total immersion experience, this course will provide you with the linguistic and cultural skills you will need to effectively function in Italy and fully enjoy its wonders. In this course, you will learn and practice the language you need to talk about: yourself; others; travel; public transportation; housing; food; shopping; technology; health; money, etc. Students participate in conversations that replicate day-to-day life in Italy thereby developing the skills needed for face-to-face and online situations. This course does not count toward fulfillment of the language requirement. Students wishing to continue in Italian 120 should register for Italian 110 rather than Italian 101. This course is open to students who have never taken Italian and who don’t intend to satisfy the language requirement by taking courses in Italian.
Taught by: Lillyrose Veneziano Broccia
Course usually offered in spring term
Activity: Seminar
0.5 Course Units

ITAL 105 Sicilian Language and Culture
Occupied over the centuries by the Greeks, Romans, Arabs, Normans, French, and Spaniards, Sicily is a region of many histories and many traditions. Birthplace and crossroad of cultures and artistic movements, the Sicilian land has shaped the imagination of its inhabitants and has never ceased to fascinate its visitors. Its language and culture have also been exported abroad, through the many Sicilians who left the island and settled all over the world. This course is an introduction to Sicilian Language and Culture. We will study spoken Sicilian and cultural artifacts ranging from film to literature, to music and food, in order to learn to recognize and understand the unique sounds and features of "siciliano" and to converse in Sicilian with native speakers and with one another. Class sessions include lectures and interactive discussions. Between classes, the learning experience is extended through assignments, lectures and discussions.
Taught by: Lillyrose Veneziano Broccia
Course usually offered in fall term
Activity: Seminar
0.5 Course Units

ITAL 110 Elementary Italian I
A first-semester elementary language course for students who have never studied Italian or who have had very little exposure to the language. Students who have previously studied Italian are required to take the placement test. Class work emphasizes the development of spontaneous discourse skills and interactional competence. Out-of-class homework required.
For BA Students: Language Course
Taught by: Veneziano Broccia
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ITAL 112 Accelerated Elementary Italian
An intensive two-credit course covering the first and second semester of the elementary year for students who have never studied Italian before but have already fulfilled the language requirement in another modern language, preferably a romance language. Students who have fulfilled the language requirement in a language other than a romance language will be considered on an individual basis. All students must have departmental permission to register. Prerequisite: Proficiency in another foreign language. Class work emphasizes the development of spontaneous discourse skills and interactional competence. Out-of-class homework required.
For BA Students: Language Course
One-term course offered either term
Activity: Seminar
2.0 Course Units

ITAL 120 Elementary Italian II
This course is the continuation of the elementary-level sequence designed to develop functional competence in the four skills. Class work emphasizes the further development of spontaneous discourse skills and interactional competence. Out-of-class homework required.
For BA Students: Language Course
Taught by: Veneziano Broccia
One-term course offered either term
Prerequisite: ITAL 110
Activity: Seminar
1.0 Course Unit
ITAL 130 Intermediate Italian I
Italian 130 is the first half of a two-semester intermediate sequence designed to help you attain a level of proficiency that will allow you to function comfortably in an Italian-speaking environment. The course will build on your existing skills in Italian, increase your confidence and your ability to read, write, speak and understand the language, and introduce you to more refined lexical items, more complex grammatical structures, and more challenging cultural material. You are expected to have already learned the most basic grammatical structures in elementary Italian and to review these. The course materials will allow you to explore culturally relevant topics and to develop cross-cultural skills through the exploration of similarities and differences between your native culture and the Italian world.
For BA Students: Language Course
One-term course offered either term
Prerequisite: ITAL 120
Activity: Seminar
1.0 Course Unit

ITAL 134 Accelerated Intermediate Italian
Italian 134 is the intensive and accelerated course that combines in one semester the intermediate sequence (130 and 140). It will build on your existing skills in Italian, increase your confidence and your ability to read, write, speak and understand the language, and introduce you to more refined lexical items, more complex grammatical structures, and more challenging cultural material. The course will allow you to explore culturally relevant topics and to develop cross-cultural skills through the exploration of similarities and differences between your native culture and the Italian world.
For BA Students: Last Language Course
One-term course offered either term
Prerequisite: ITAL 120
Activity: Seminar
2.0 Course Units

ITAL 140 Intermediate Italian II
Italian 140 is the second half of a two-semester intermediate sequence designed to help you attain a level of proficiency that will allow you to function comfortably in an Italian-speaking environment. The course will build on your existing skills in Italian, increase your confidence and your ability to read, write, speak and understand the language, and introduce you to more refined lexical items, more complex grammatical structures, and more challenging cultural material. The course will allow you to explore culturally relevant topics and to develop cross-cultural skills through the exploration of analogies and differences between your native culture and the Italian world. The course will move beyond stereotypical presentations of Italy and its people to concentrate on specific social issues together with cultural topics.
For BA Students: Last Language Course
One-term course offered either term
Prerequisite: ITAL 130
Activity: Seminar
1.0 Course Unit

ITAL 180 Italian Conversation
The course materials and nature of assignments and projects complement the Italian Studies curriculum by supporting the cultural content, linguistic functions, and types of assignments students may have already been exposed to in other Italian courses. This course will serve not only as a gateway to inspire students to take Italian Studies courses in the future, but will also accompany classes they may be taking simultaneously. The learning objectives of the works studied in this course will mirror and support the goals of the Italian Studies Curriculum while paying particular attention to oral expression, communication, and fostering a community of students of Italian both inside and outside the classroom. Knowledge of Italian Language at any level is prerequisite. Taught by: Lillyrose Veneziano Broccia
Two terms. student may enter either term.
Activity: Seminar
0.5 Course Units

ITAL 201 Advanced Italian I
Italian 201 will focus on contemporary Italian culture following its development since the 1960s. Pertinent films, literary texts, articles, as well as material in other media will complement the analysis of films and allow in-depth discussion. The cultural material explored in the course will be also used as a basis for a review of linguistic structures and vocabulary. Prerequisite: Open to students who have satisfied the language requirement in Italian. ITAL 201 or equivalent is a prerequisite for all other courses taught in Italian at the 200/300 level. Audiovisual materials develop students’ comprehension and production in Italian and enable them to function in an academic setting. Class work will center primarily on conversation to improve students’ fluency, vocabulary, and accuracy in speaking. Homework will consist of research and writing assignments in written Italian. Additionally, students will be required to prepare presentations. Students will write a final essay.
For BA Students: Advanced Language Course
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ITAL 202 Advanced Italian II
In Italian 202, students will strengthen their communication skills, while continuing to explore significant aspects of contemporary Italian culture and history. Students will take further steps towards being able to understand in depth and to contextualize authentic Italian documents. Films, songs, and a variety of readings, will be used as windows on particular historical periods, cultural movements, political issues, and social customs. They will serve as a tool to investigate the many facets of Italian identity and, at the same time, as a way to prepare those students who will continue their study of Italian literature and culture in higher-level courses. Prerequisite: Open to students who have completed ITAL 201. Please see the Undergraduate Chair if you have any questions. Students are expected to participate in conversations and all other class activities in order to improve their oral and written ability to narrate, express opinion, hypothesize, and discuss a variety of topics, using rich, appropriate vocabulary and grammar, and organizing well-structured discourses, be they oral presentations, weekly compositions or the final essay. To reach these goals, speaking, listening, reading and writing activities -- role plays, discussions, oral presentations, journals, grammar reviews -- will be based on audio-visual material and written texts and/or proposed by the students themselves, based on their independent explorations and research.
For BA Students: Advanced Language Course
One-term course offered either term
Activity: Seminar
1.0 Course Unit
ITAL 203 Masterpieces-Italian Literature
This course surveys the history of Italian literature through its major masterpieces. Beginning with Dante’s Divine Comedy, Petrarca’s love poems, and Boccaccio’s Decameron, we will follow the development of Italian literary tradition through the Renaissance (Machiavelli’s political theory and Ariosto’s epic poem), and then through Romanticism (Leopardi’s lyric poetry and Manzoni’s historical novel), up to the 20th century (from D’annunzio’s sensual poetry to Calvino’s post-modern short stories). The course will provide students with the tools needed for analyzing the texts in terms of both form and content, and for framing them in their historical, cultural, and socio-political context. Classes and readings will be in Italian. ITAL 203 is mandatory for Majors in Italian Literature and Minors in Italian Literature. If necessary, ITAL 201 can be taken at the same time as ITAL 203. Prerequisite: Open to students who have completed ITAL 201 or equivalent. The course counts toward the Minor in Global Medieval Studies.
For BA Students: Arts and Letters Sector
Taught by: Del Soldato
One-term course offered either term
Also Offered As: COML 203
Prerequisite: ITAL 201
Activity: Seminar
1.0 Course Unit

ITAL 204 Italian History on Screen: How Movies Tell the Story of Italy
How has our image of Italy arrived to us? Where does the story begin and who has recounted, rewritten, and rearranged it over the centuries? In this course, we will study Italy’s rich and complex past and present. We will carefully read literary and historical texts and thoughtfully watch films in order to attain an understanding of Italy that is as varied and multifaceted as the country itself. Group work, discussions and readings will allow us to examine the problems and trends in the political, cultural and social history from ancient Rome to today. We will focus on: the Roman Empire, Middle Ages, Renaissance, Unification, Turn of the Century, Fascist era, World War II, post-war and contemporary Italy. Lectures and readings are in English.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: CIMS 206, COML 206
Activity: Seminar
1.0 Course Unit

ITAL 205 Sicily on Page and Screen
What images come to mind when we hear the words Sicily and Sicilians? Often our thoughts range from scenic vacation spots, delicious seafood and cannoli, and sweet grandmothers dressed in black, to mafia violence, vendettas, and the deep-rooted code of silence, omerta. But, how did these ideas get to us? Is there truth in them? Is there more to this island and its people? Through careful analysis of literary and cinematic representations of this Italian region, and those that do and have inhabited it, we will trace and analyze how Sicilians have represented themselves, how mainland Italians have interpreted Sicilian culture, how outsiders have understood these symbols, how our own perceptions shaped what we thought we knew about this place and, finally, how our own observations will have evolved throughout our studies. We will watch films such as Tornatore’s Cinema paradiso and Coppola’s The Godfather II, and read texts such as Lampedusa’s The Leopard and Maraini’s Bagheria. This course aims to increase students’ understanding and knowledge of the Sicilian socio-cultural system. It will help students develop their ability to understand and interpret Sicilian culture through close analysis of its history, values, attitudes, and experiences, thereby allowing them to better recognize and examine the values and practices that define their own, as well as others’, cultural frameworks.
Taught by: Broccia
Course usually offered summer term only
Also Offered As: CIMS 204, COML 208, ENGL 083
Activity: Seminar
1.0 Course Unit
Notes: Course taught in English. Course Materials in English. There are no prerequisites for this course.

ITAL 206 Italian History on the Table
“Mangia, mangia!” is an expression commonly associated with the American stereotype of Italians, whose cuisine is popular throughout the world. But is the perceived Italian love of food the same in the United States and in Italy? Is it an issue of quantity or quality? Of socioeconomics, politics, education, health ...? Global, local or maybe, glocal? In this course, we will explore the role of food in Italian culture and in the shaping of the Italic identity, in Italy and abroad since antiquity. We will trace its evolution through literary documents, works of art, music and film, as well as family recipes and cooking tools; from ancient Rome to Dante and Boccaccio, to Stanley Tucci’s Big Night; from court banquets to food trucks that, while always a feature at Italian fairs and open air markets, are now being “Americanized” under the influence of American cooking shows on Italian television. This course will be taught in English. It is an OBL (Object Based Learning) Course and will include class visits, in person and/or virtual, to the Penn Museum and to the Rare Book and Manuscript Library. It counts also as a credit for the minor in Global Medieval Studies.
Taught by: Johnston
Course not offered every year
Also Offered As: ENGL 204
Activity: Seminar
1.0 Course Unit
ITAL 208 Business Italian
The course is conducted entirely in Italian and should be taken after completion of Italian 201 or equivalent. It is designed to enable students to acquire language proficiency in the current Italian business and labor world. Business terminology will be used in specific business situations such as banking, trade, communications, etc. The course will examine Italian business practices, cultural differences such as the attitude towards money, work, leisure and consumerism through websites, newspaper and magazine articles and video clips. Students will learn to read business publications, write and compose business texts, and participate in business-related conversations. Additionally, guest lecturers from the local business world with ties to Italy will provide students with information about internship and job opportunities and the knowledge necessary to navigate international and Italian commercial routes. All reading and lectures in Italian. Prerequisite: Open to students who have completed ITAL 201 or equivalent.
Course not offered every year
Prerequisite: ITAL 201
Activity: Seminar
1.0 Course Unit

ITAL 217 Survey of Italian Theater
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 218 Film Sound and Film Music
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ITAL 220 Cultura E Letteratura
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ITAL 222 Topics in Italian Cinema
Topics vary. Please check the department’s website for a current course description at: http://www.sas.upenn.edu/italians/courses
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ITAL 230 Topics in European History
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
One-term course offered either term
Also Offered As: CLST 230, COML 248, GRMN 232, HIST 230, JWST 230
Activity: Seminar
1.0 Course Unit

ITAL 250 Michelangelo and the Art of the Italian Renaissance
An introduction to the work of the Renaissance artist Michelangelo (1475-1564)-his sculptures, paintings, architecture, poetry, and artistic theory-in relation to his patrons, predecessors, and contemporaries, above all Leonardo and Raphael. Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and will analyze contemporary attitudes toward art of this period through study of primary sources.
Taught by: Kim
Course not offered every year
Also Offered As: ARTH 250, ARTH 650, ITAL 650
Activity: Lecture
1.0 Course Unit

ITAL 257 Fascist Cinemas
Cinema played a crucial role in the cultural life of Nazi Germany and other fascist states. As cinema enthusiasts, Goebbels and Hitler were among the first to realize the important ideological potential of film as a mass medium and saw to it that Germany remained a cinema powerhouse producing more than 1000 films during the Nazi era. In Italy, Mussolini, too, declared cinema “the strongest weapon.” This course explores the world of “fascist” cinemas ranging from infamous propaganda pieces such as The Triumph of the Will to popular entertainments such as musicals and melodramas. It examines the strange and mutually defining kinship between fascism more broadly and film. We will consider what elements mobilize and connect the film industries of the Axis Powers: style, genre, the aestheticization of politics, the creation of racialized others. More than seventy years later, fascist cinemas challenge us to grapple with issues of more subtle ideological insinuation than we might think. Weekly screenings with subtitles. All readings and discussions in English.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: CIMS 257, COML 269, GRMN 257
Activity: Lecture
1.0 Course Unit

ITAL 282 Contemporary Italy: Pop Culture, Politics, and Peninsular Identity
Is the land of good food, beautiful landscapes, and la bella vita really how it looks in the movies? Where do our ideas about Italy come from and how do they compare to the realities of its cultural production and its contemporary day-to-day life? This cultural survey course on contemporary Italy will investigate the similarities and divergences of these perceptions by researching current social, political, and media trends and putting them face to face with our preconceived notions. The course will cover major cultural trends from fashion and food trends, to eco-Italy, criminality and the Anthropocene, to immigration, to Black and LGBTQ Italia, to contemporary transfeminism, to Berlusconismo and Populism, to Netflix Italia and Social media culture. Through written assignments both in and outside the classroom, oral presentations, and multimedia projects we will critically reflect on these contemporary issues and gain a stronger understanding of the socio-cultural specificity of the Italian cultural landscape and its relationship to contemporary global socio-political trends and identities.
Taught by: Dr. Julia Heim
Course not offered every year
Also Offered As: COML 280
Activity: Seminar
1.0 Course Unit
ITAL 288 Modern Italian Culture: Italian American Experiences
This course focuses on how the migration movements to Italy, mainly from the Maghreb and the Horn of Africa in the '80s and '90s contributed to change Italy's status and image. From a country of emigration to other parts of the world, Italy became - as many historians, geographers, and scholars have observed - an immigration site, playing a pivotal role in the African diaspora. In the shadow of Italy's colonialist heritage (a past that Italy still has not fully confronted), these phenomena of mass migration challenge, complicate, and develop the notion of Italian-ness and undermine the fixity of an Italian identity in favor of multicultural and transnational identities. This course focuses on several Black Italian artists, writers, filmmakers, and activists of Somali, Eritrean, Tunisian, Ethiopian, and Egyptian origins (e.g. migrants or children of immigrants who were born or raised in Italy and children of mixed-race unions) who contribute to broaden the definition of Italian-ness and to challenge its racial, social, and cultural boundaries. Students will analyze short stories, novels, documentaries, songs, blogs, journal articles by Igiaba Scego, Cristina Ali Farah, Gabriella Ghermandi, Medhin Paolos, Fred Kudjo Kuwornu, Amir Issaa, Amara Lakhou, Pap Khouma, and Kaha Mohamed Aden, among others. They describe their multicultural identities, their senses of belonging, their feelings for the place that is depriving them of foundational rights (such as citizenship or a legal status), their nostalgia for their homeland or the countries where their parents were born, their fights to find or create a social and literal space where being recognized not as foreigners or worse as “clandestini.” Their works offer an original, complex, and multilayered depiction of contemporary Italy and its social and cultural changes, where the African community is becoming larger and better represented. Some questions this course will ask include: what are the historical and geographical components of blackness in Italy? How, if at all, have these phenomena of migration changed Italian identity? How do black Italians live within the context of anti-blackness? How do these Italian writers and artists relate to African American histories and experiences of diaspora? How can African Italian literature contribute to a deeper understanding of the Black diaspora in Europe and elsewhere? The course will pursue answers to these questions by exploring issues of race, color, gender, class, nationality, identity, citizenship, social justice in post-colonial Italy while drawing on related disciplines such as Geography, Mediterranean Studies, Diaspora Studies, Post-Colonialism, and Media and Cultural Studies. Course taught in English. Course Material in English.
Taught by: Di Rosa
Course not offered every year
Also Offered As: COML 284, ENGL 300
Activity: Seminar
1.0 Course Unit

ITAL 285 Black Italy: Transnational Identities and Narratives in Afro-Italian Literature
This course focuses on how the migration movements to Italy, mainly from the Maghreb and the Horn of Africa in the '80s and '90s contributed to change Italy's status and image. From a country of emigration to other parts of the world, Italy became - as many historians, geographers, and scholars have observed - an immigration site, playing a pivotal role in the African diaspora. In the shadow of Italy's colonialist heritage (a past that Italy still has not fully confronted), these phenomena of mass migration challenge, complicate, and develop the notion of Italian-ness and undermine the fixity of an Italian identity in favor of multicultural and transnational identities. This course focuses on several Black Italian artists, writers, filmmakers, and activists of Somali, Eritrean, Tunisian, Ethiopian, and Egyptian origins (e.g. migrants or children of immigrants who were born or raised in Italy and children of mixed-race unions) who contribute to broaden the definition of Italian-ness and to challenge its racial, social, and cultural boundaries. Students will analyze short stories, novels, documentaries, songs, blogs, journal articles by Igiaba Scego, Cristina Ali Farah, Gabriella Ghermandi, Medhin Paolos, Fred Kudjo Kuwornu, Amir Issaa, Amara Lakhou, Pap Khouma, and Kaha Mohamed Aden, among others. They describe their multicultural identities, their senses of belonging, their feelings for the place that is depriving them of foundational rights (such as citizenship or a legal status), their nostalgia for their homeland or the countries where their parents were born, their fights to find or create a social and literal space where being recognized not as foreigners or worse as "clandestini." Their works offer an original, complex, and multilayered depiction of contemporary Italy and its social and cultural changes, where the African community is becoming larger and better represented. Some questions this course will ask include: what are the historical and geographical components of blackness in Italy? How, if at all, have these phenomena of migration changed Italian identity? How do black Italians live within the context of anti-blackness? How do these Italian writers and artists relate to African American histories and experiences of diaspora? How can African Italian literature contribute to a deeper understanding of the Black diaspora in Europe and elsewhere? The course will pursue answers to these questions by exploring issues of race, color, gender, class, nationality, identity, citizenship, social justice in post-colonial Italy while drawing on related disciplines such as Geography, Mediterranean Studies, Diaspora Studies, Post-Colonialism, and Media and Cultural Studies. Course taught in English. Course Material in English.
Taught by: Di Rosa
Course not offered every year
Also Offered As: COML 284, ENGL 300
Activity: Seminar
1.0 Course Unit

ITAL 300 Topics in Italian History, Literature, and Culture
Topics vary. Please check the department's website for a course description at: http://www.sas.upenn.edu/italians/courses
Course not offered every year
Also Offered As: CIMS 300, COML 300, ENGL 231
Activity: Seminar
1.0 Course Unit

ITAL 308 Renaissance Europe
One-term course offered either term
Also Offered As: HIST 308
Activity: Seminar
1.0 Course Unit

ITAL 333 Dante's Divine Comedy
In this course we will read the Inferno, the Purgatorio and the Paradiso, focusing on a series of interrelated problems raised by the poem: authority, fiction, history, politics and language. Particular attention will be given to how the Commedia presents itself as Dante's autobiography, and to how the autobiographical narrative serves as a unifying thread for this supremely rich literary text. Supplementary readings will include Virgil's Aeneid and selections from Ovid’s Metamorphoses. All readings and written work will be in English. Italian or Italian Studies credit will require reading Italian texts in their original language and writing about their themes in Italian. This course may be taken for graduate credit, but additional work and meetings with the instructor will be required. When crosslisted with ENGL 323, this is a Benjamin Franklin Seminar. Course not offered every year
Also Offered As: COML 333, ENGL 323
Activity: Seminar
1.0 Course Unit
Notes: When crosslisted with ENGL 323, this is a Benjamin Franklin Seminar

ITAL 383 French & Italian Modern Horror
This course will consider the horror genre within the specific context of two national cinemas: France and Italy. For France, the focus will be almost exclusively on the contemporary period which has been witnessing an unprecedented revival in horror. For Italy, there will be a marked emphasis on the 1960s-1970s, i.e. the Golden Age of Gothic horror and the giallo craze initiated by the likes of Mario Bava and Dario Argento. Various subgenres will be examined: supernatural horror, ghost story, slasher, zombie film, body horror, cannibalism, etc. Issues of ethics, gender, sexuality, violence, spectatorship will be examined through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics, politics, gender, etc.).
Taught by: Met
One-term course offered either term
Also Offered As: CIMS 383, COML 383, FREN 383
Activity: Seminar
1.0 Course Unit

ITAL 384 The Holocaust in Italian Literature and Film
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
Course not offered every year
Also Offered As: CIMS 387
Activity: Seminar
1.0 Course Unit

ITAL 388 Modern Italian Culture: Italian American Experiences
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
Taught by: Veneziano Broccia
Course not offered every year
Also Offered As: CIMS 240
Activity: Seminar
1.0 Course Unit

ITAL 398 Honors Thesis
One-term course offered either term
Activity: Independent Study
1.0 Course Unit

ITAL 399 Independent Study
One-term course offered either term
Activity: Independent Study
1.0 Course Unit
ITAL 499 Independent Study
Course usually offered in fall term
Activity: Independent Study
1.0 Course Unit

ITAL 511 A Black Seed (He) Sowed: An Introduction to Paleography & History of Books
Writing and reading are common actions we do every day. Nonetheless they have changed over the centuries, and a fourteenth-century manuscript appears to us very different from a Penguin book. The impact of cultural movements such as Humanism, and of historical events, such as the Reformation, reshaped the making of books, and therefore the way of reading them. The course will provide students with an introduction to the history of the book, including elements of paleography, and through direct contact with the subjects of the class: manuscripts and books. Furthermore, a section of the course will focus on digital resources, in order to make students familiar with ongoing projects related to the history of book collections (including the "Philosophical Libraries" and the "Provenance" projects, based at the Scuola Normale Superiore in Pisa and at Penn). The course will be conducted in English; a basic knowledge of Latin is desirable but not required.
Taught by: Del Soldato
Course usually offered in spring term
Also Offered As: COML 513
Activity: Seminar
1.0 Course Unit

ITAL 512 A Black Seed (He) Sowed: An Introduction to Paleography & History of Books
Writing and reading are common actions we do every day. Nonetheless they have changed over the centuries, and a fourteenth-century manuscript appears to us very different from a Penguin book. The impact of cultural movements such as Humanism, and of historical events, such as the Reformation, reshaped the making of books, and therefore the way of reading them. The course will provide students with an introduction to the history of the book, including elements of paleography, and through direct contact with the subjects of the class: manuscripts and books. Furthermore, a section of the course will focus on digital resources, in order to make students familiar with ongoing projects related to the history of book collections (including the "Philosophical Libraries" and the "Provenance" projects, based at the Scuola Normale Superiore in Pisa and at Penn). The course will be conducted in English; a basic knowledge of Latin is desirable but not required. The class will meet in Van Pelt.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 530 Medieval Italian Literature
Medieval Italian society, art, intellectual and political history. Please check the department’s website for the course description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 531 Dante's Commedia I
Please check the department’s website for the course description at: http://www.sas.upenn.edu/italians/graduate/courses Dante Visualizing: Dante Visualizing and Dante Visualized. Dante’s Commedia has inspired art, but at the same time art is present within the Comedy itself, through images, metaphors, descriptions and even more concrete examples. This course aims at discussing these aspects, taking into consideration also the philosophical, political and religious background of these motifs. While analyzing images in and from the Commedia, we will look at illustrations and artistic interpretations, spanning from medieval illuminations and Renaissance printed books (mainly from Van Pelt Library) to contemporary examples, and focusing on artists such as Giotto, Botticelli, Michelangelo, Blake, Dore, and Dali. The course will be taught in English.
Course not offered every year
Also Offered As: COML 533
Activity: Seminar
1.0 Course Unit

ITAL 535 Petrarch
Petrarch’s life and work in the context of Italian and European culture and society.
Course not offered every year
Also Offered As: COML 524
Activity: Seminar
1.0 Course Unit

ITAL 537 Boccaccio
Boccaccio’s life and work in the context of Italian and European culture and society.
Taught by: Brownlee
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 540 Plato and Aristotle in the Renaissance
In one of the most evocative frescoes of the Renaissance, Raphael juxtaposes Plato and Aristotle. The pairing would seem obvious, since the two thinkers had been for centuries symbols of philosophy and wisdom. But only the recent revival of Plato, begun in the mid-fifteenth century, had allowed Latin West to gain a better understanding of Platonic philosophy and therefore to compare Plato’s doctrines directly to those of Aristotle. Were master and disciple in harmony? And if not, which of the two should be favored? Such questions were less innocent than one might think, and the answers to them had implications for philosophy, theology, speculation on the natural world, and even politics. The course will offer an overview of Renaissance philosophy and culture by focusing on the different ways in which Plato and Aristotle were read, interpreted and exploited between the fifteenth and seventeenth centuries. The course will be conducted in English; a basic knowledge of Latin is desirable but not required.
Taught by: Del Soldato
Course not offered every year
Also Offered As: CLST 540, COML 545, PHIL 545
Activity: Seminar
1.0 Course Unit
ITAL 541 Transalpine Tensions: Franco-Italian Rivalries in the Renaissance
In the Middle Ages and Early Modern period, France and the Italian States were bound together by linguistic, economic, political, and religious ties, and intellectual developments never flowed unilaterally from one country to the other. On the contrary, they were transnational phenomena, and French and Italian thinkers and writers conceived of themselves and their work both in relation to and in opposition to one another. This course will consider the most fundamental aspects of Franco-Italian cultural exchange in the medieval and early modern period, with an emphasis on humanism, philosophical and religious debates, political struggles, and the rise of vernacular languages in literary and learned discourse. Authors to be studied include Dante, Petrarch, Boccaccio, Ficino, Pico della Mirandola Castiglione, Bembo, Rabelais, Marguerite de Navarre, Du Bellay, Machiavelli, and Montaigne. In addition to learning the material covered in the course, students will gain expertise in producing professional presentations and research papers, and will also have the opportunity to consult original material from the Kislak Center. This course is open to undergraduates with permission of the instructor. It counts toward the undergraduate minor in Global Medieval Studies and the graduate certificate in Global and Medieval Renaissance Studies. Undergraduates must obtain permission from instructor to enroll.
Taught by: Soldato
Course not offered every year
Also Offered As: COML 552, FREN 541
Activity: Seminar
1.0 Course Unit

ITAL 581 Modern/Contemporary Italian Culture
Please see department website for current description at: http://www.sas.upenn.edu/italians/graduate/courses
One-term course offered either term
Also Offered As: COML 593, JWST 581
Activity: Seminar
1.0 Course Unit

ITAL 583 Post-Human Landscapes
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 584 20th-Century Italian Fiction and Film
Please see department website for current description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Also Offered As: CIMS 584
Activity: Seminar
1.0 Course Unit

ITAL 585 Italian Thought
This graduate seminar will explore how Italian writers, philosophers and film-makers responded to the impact of European modernity, touching upon difficult episodes such as the formation of race and nationalisms in the nineteenth century, the rise of fascism in the 1920s, the Second World War and the legacy of the Holocaust in contemporary liberal democracies. A late-comer in the league of modern European nations and "backward" from many economic and cultural standards, Italy became, within a few short decades, a political laboratory of some of the most defining ideological forces of the 20th-century, including the rise of racial science and criminal anthropology, which paved the way to Nazi eugenics, Mussolini's fascism, Gramsci's original contribution of an "Italian-way" to Communism, and the birth of so-called Italian theory in contemporary philosophy. How did writers, authors and film-makers react to these ideological formations and political events? What forms and genres emerged in response to these dramatic historical forces? In tackling these questions, this course will put novels and films in conversation with theoretical texts at the intersection of postcolonial studies, queer studies, feminist studies, critical theory, and cultural anthropology, focusing on a number of overlapping areas. We will address, for example, the long-lasting impact that the Holocaust had in European culture in Primo Levi's The Drowned and the Saved through Giorgio Agamben's analysis of the relationship between biopolitics and fascism in Homo Sacer. We will read Elsa Morante's novel History in conversation with Carlo Ginzburg's notion of micro-history. And we will analyze Pasolini's cinema in connection to scholarship in postcolonial studies, reading his representation of the Roman periphery as a synecdoche of the Global South. Critical readings may include texts by Ernesto De Martino, Antonio Gramsci, Pier Paolo Pasolini, Giorgio Agamben, Dipesh Chakrabarty, Walter Benjamin, Sigmund Freud, Fredric Jameson, Gilles Deleuze, Heath Love, Carla Freccero, Lee Edelman among others.
Taught by: Trentin
One-term course offered either term
Also Offered As: CIMS 585, COML 576
Activity: Seminar
1.0 Course Unit
ITAL 594 Theories of Nationalism
You cannot build a wall to stop the free flow of literary and creative ideas. But in constructing narratives of national identity, states have long adopted particular texts as “foundational.” Very often these texts have been epics or romances designated “medieval,” that is, associated with the period in which specific vernaculars or “mother tongues” first emerged. France and Germany, for example, have long fought over who “owns” the Strasbourg oaths, or the Chanson de Roland; new editions of this epic poem, written in French but telling of Frankish (Germanic) warriors, have been produced (on both sides) every time these two countries go to war. In this course we will thus study both a range of “medieval” texts and the ways in which they have been claimed, edited, and disseminated to serve particular nationalist agendas. Particular attention will be paid to the early nineteenth century, and to the 1930s. Delicate issues arise as nations determine what their national epic needs to be. Russia, for example, needs the text known as The Song of Igor to be genuine, since it is the only Russian epic to predate the Mongol invasion. The text was discovered in 1797 and then promptly lost in Moscow’s great fire of 1812; suggestions that it might have been a fake have to be handled with care in Putin’s Russia. Similarly, discussing putative Mughal (Islamic) elements in so-called “Hindu epics” can also be a delicate matter. Some “uses of the medieval” have been exercised for reactionary and revisionist causes in the USA, but such use is much more extravagant east of Prague. And what, exactly, is the national epic of the USA? What, for that matter, of England? Beowulf has long been celebrated as an English Ur-text, but is set in Denmark, is full of Danes (and has been claimed for Ulster by Seamus Heaney). Malory’s Morte Darthur was chosen to provide scenes for the queen’s new robing room (following the fire that largely destroyed the Palace of Westminster in 1834), but Queen Victoria found the designs unacceptable: too much popery and adultery. Foundations of literary history still in force today are rooted in nineteenth-century historiography: thus we have The Cambridge History of Italian Literature and The Cambridge History of German Literature, each covering a millennium, even though political entities by the name of Italy and Germany did not exist until the later nineteenth century. What alternative ways of narrating literary history might be found? Itinerary models, which do not observe national boundaries, might be explored, and also the cultural history of watercourses, such as the Rhine, Danube, or Nile. The exact choice of texts to be studied will depend in part on the interests of those who choose to enroll. Faculty with particular regional expertise will be invited to visit specific classes.

Taught by: Wallace
Course not offered every year
Also Offered As: COML 591, ENGL 594
Activity: Seminar
1.0 Course Unit

ITAL 601 Italian Literary Theory
Please see department website for current description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Also Offered As: COML 609
Activity: Seminar
1.0 Course Unit

ITAL 602 Tools of the Trade
Theoretical and practical aspects of academic research. Please check the department’s website for the course description at: https://www.sas.upenn.edu/italians/courses
Course not offered every year
Also Offered As: COML 602, MUSC 604
Activity: Seminar
1.0 Course Unit

ITAL 641 Topics in Southern Renaissance Art
Topic varies from semester to semester. For the Spring 2022 semester, the topic will be: Early Modern Art Theory. What does it mean to write about art? What are the historical origins of this undertaking? How does language mediate the intellectual, somatic, and cultural rapport between the viewing self and the physical object? As an initial response to these questions we will examine the writings of the Tuscan artist and critic Giorgio Vasari (1511-1574), the biographer of such renowned artists as Leonardo, Raphael, Donatello, and Michelangelo. In addition to considering works of art described in Vasari’s accounts, we will pay close attention to his language and its relationship with other types of writing: saints’ lives, chronicles, legends, guidebooks, anecdotes, jokes, gossip, and sermons. Issues to be explored include: the process of craft and handwork, the practice of religious devotion, notions of “ethnic” style, the history of gender and sexuality, and the relationship between the visual arts and natural environment.

Taught by: Kim
Course not offered every year
Also Offered As: ARTH 750
Activity: Seminar
1.0 Course Unit

ITAL 650 Michelangelo and the Art of the Italian Renaissance
An introduction to the work of the Renaissance artist Michelangelo (1475-1564)-his sculptures, paintings, architecture, poetry, and artistic theory-in relation to his patrons, predecessors, and contemporaries, above all Leonardo and Raphael. Topics include artistic creativity and license, religious devotion, the revival of antiquity, observation of nature, art as problem-solving, the public reception and function of artworks, debates about style, artistic rivalry, and traveling artists. Rather than taking the form of a survey, this course selects works as paradigmatic case studies, and will analyze contemporary attitudes toward art of this period through study of primary sources.

Taught by: Kim
Course not offered every year
Also Offered As: ARTH 250, ARTH 650, ITAL 250
Activity: Lecture
1.0 Course Unit

ITAL 682 Topics: Literature and Film
Please see department website for a current course description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Also Offered As: CIMS 682, COML 680, GSWS 682
Activity: Seminar
1.0 Course Unit

ITAL 685 20th Century Italian Culture
Please see department website for a current course description at: https://www.sas.upenn.edu/italians/courses
Course not offered every year
Also Offered As: ARTH 786, COML 786
Activity: Seminar
1.0 Course Unit

ITAL 687 Pasolini and Calvino
Please see department website for a current course description at: http://www.sas.upenn.edu/italians/graduate/courses
Course not offered every year
Activity: Seminar
1.0 Course Unit
ITAL 691 Italian Teaching & Learning
Two terms. student must enter first term.
Activity: Seminar
1.0 Course Unit

ITAL 800 Exam Preparation
PhD Exam Preparation
Course not offered every year
Activity: Seminar
1.0 Course Unit

ITAL 995 Dissertation
One-term course offered either term
Activity: Dissertation
1.0 Course Unit

ITAL 999 Independent Study
One-term course offered either term
Activity: Independent Study
1.0 Course Unit