

FALL 2009

Vincenzo Binetti, Associate Professor of Italian, University of Michigan

The City as a Metaphor: Representations of Urban Space in Italian Literature and Film (4 credits)

This course will analyze representations of chosen Italian cities in modern Italian literature, culture, and films. The course will have an interdisciplinary aspect, as it will include the study of history, art, politics and philosophy, as well as literature. We will investigate the problematic relationship between the representation of urban space and communities in nineteenth and twentieth-century Italian cultural production and the developing definition of national identity before and after Italian unification -- that is to say, the *Risorgimento* (around 1860), the Reconstruction (shortly after the end of the second World War and the fall of the fascist regime) and the Second Republic (from the early 1990s on).

Readings of texts by Luigi Pirandello, Cesare Pavese, Sibilla Aleramo, Italo Calvino, and Enrico Brizzi. Screenings, among others, by Federico Fellini, Vittorio De Sica, Michelangelo Antonioni, Giuseppe Tornatore, Mario Martone, Paolo and Vittorio Taviani, and Nanni Moretti.

Vincenzo Binetti, Associate Professor of Italian, University of Michigan

Studies in Modern Italian Literature and Culture (4 credits)

This course will address issues of national identity, politics, literature and culture in Italy from the end of the Second World War to the present. In this course we will investigate, through a close critical analysis of specific literary and visual texts, how preconceived and often stereotypical notions of "italianità" are eventually problematized and (re)negotiated, thus allowing for the uncovering of "other" marginal phenomena that emerged in opposition to the prevailing hegemonic, nationalistic culture and ideology.

Readings of novels by Elio Vittorini, Cesare Pavese, Giorgio Bassani, Dacia Maraini and Andrea De Carlo. Screenings, among others, by Marco Tullio Giordana, Gianni Amelio, Gabriele Salvatores, Roberto Benigni, Vittorio De Sica, and Bernardo Bertolucci.

Enoch Brater, Professor of English and Theater, University of Michigan (Program Director)

Shakespeare's Italy (4 credits)

This course is designed to explore the profound influence Italy and Italian sources have had on the shape of Shakespeare's dramatic accomplishment. In order to do so, the class will focus on five central concerns:

1. The "reinvention" of Rome based on Shakespeare's re-reading of Plutarch and Seutonius in *Julius Caesar*, *Titus Andronicus*, *Antony and Cleopatra* and *Coriolanus*.
2. The direct borrowings from Italian romance writers, such as Cinthio, from whom Shakespeare derives several narratives, especially the one he develops in *Othello*. The "return" to Italy of such a narrative in the hands of Verdi.
3. The incorporation of additional sites and sources in comedies, tragedies and romances such as *Romeo and Juliet*, *The Two Gentlemen of Verona*, *Much Ado about Nothing*, *The Taming of the Shrew*, and *The Tempest*.
4. The idea of the Italian "renaissance" as embodied in *Hamlet*.
5. The development of a new lyrical language for drama and poetry (Shakespeare's sonnets) based on the "dolce stile nuovo" of Dante and Petrarch.

Students in this course will be encouraged to visit the sites where these plays are said to have taken place (included on the program's trip to Rome) and consider as well other representations of the figures who appear in Shakespeare's writing (Brutus and Lucrezia, for example) as they have been imagined by other artists in the sculpture and painting of the period. The course will conclude with students performing scenes from the plays we have studied.

Required readings:

*The Riverside Shakespeare**

**Copies of this book are available to 14 students to borrow for the semester for a small deposit. First come, first served. We will contact all students regarding this after we receive course selection forms.*

Josephine Rogers Mariotti, Academic Year Program in Florence

Florentine Renaissance Art: From Lorenzo il Magnifico to Cosimo I: 1469-1539 (4 credits)

The course proposes to survey the development of the arts in Florence from the time of Lorenzo di Piero de' Medici (the Magnificent) to the reign of Cosimo I, the second Duke and the first Grand Duke of Tuscany. We will begin with a survey of the major workshops of late 15th century Florence: Pollaiuolo, Verrocchio, Botticelli, Perugino, and Ghirlandaio, whose culture and activities constitute the training ground of the masters of the High Renaissance. These include Leonardo, Raphael, Filippino Lippi, Fra Bartolomeo, Andrea del Sarto and Michelangelo, whose life-span covers the entire period under examination, and whose art will serve as a guideline throughout the course: Michelangelo's early activity in Florence, his decorative cycles in the Vatican in Rome, and his later activity. The 'rival' prince of the papal court, Raphael Sanzio, will likewise be our focus, as both become paragons of a 'golden age' of classicism, dramatically interrupted by the 'Sack of Rome' of 1527.

The 'post-peak' era to follow begins with the experimental and expressively charged art of Pontormo, Rosso Fiorentino and other Tuscan masters who, along with the followers of Raphael and Michelangelo in Rome, are the protagonists of a transformation in style and content termed as 'Mannerism' or 'Maniera,' a label we will endeavor to define. The development of a self-conscious 'stylish style' in the 16th century brings us to admire the 'court art' of Duke Cosimo I de' Medici, whose artists include some of the epoch's greatest protagonists: Agnolo Bronzino, Benvenuto Cellini, Francesco Salviati, Parmigianino and Giambologna. More than monographic coverage of each artistic persona, our goal is to reconstruct the stylistic and cultural interactions and environment in which the artists and patrons operated.

In-class sessions alternate with visits to monuments and museums in and around Florence, allowing students to integrate their academic studies with direct experience of the works and artists under study.

Required readings:

Coursepack to be purchased in Florence

Josephine Rogers Mariotti, Academic Year Program in Florence

The Origins and Birth of the Renaissance Style in the Arts (4 credits)

Florence offers the unique opportunity of studying "in situ" the works of the great masters of the Renaissance. This course will therefore focus on the birth of the Renaissance style, strictly defined as the artistic movement originating in Florence at the beginning of the Quattrocento (1400s), tracing its development up to the initial stages of the following century, the Cinquecento (1500s). Beginning with early precedents – the so-called proto-renaissance: Nicola Pisano, Giotto di Bondone – we will see that episodes dating as early as the mid-1200s share with the

later age basic figurative principles that will emerge in full in the “new style” of the 15th century. How this relates to the coeval humanist movement will be one of our major considerations in the conviction that the history of artistic form is an expression of the history of the human spirit.

Our goal shall be to continue in these types of cultural and contextual comparisons throughout the entire survey of the lives and works of the significant personalities in the history of the figurative arts within the 15th century. Florence’s contacts and cultural exchanges with other major centers in Italy will necessarily be part of our interest and will, in some cases, be complemented by organized excursions to places outside Florence.

In-class sessions will alternate with visits to monuments and museums in and around Florence and other nearby sites allowing students to integrate their academic studies with direct experience of artists and their creations.

Required readings:

Coursepack to be purchased in Florence

William O’Barr, Professor of Cultural Anthropology, Duke University
Advertising in Italian Society (4 credits)

This course examines the reflection of Italian society through its various representations in advertising from the early 20th century to the present. Special attention will be devoted to the origins of the Italian national advertising tradition in the early 20th century, advertising and Italian modernism, advertising in the fascist period and during World War II, the American influence on advertising following the war, and advertising during the economic boom and the rise of consumerism in Italy. We will examine the distinctive aspects of contemporary advertising in Italy by comparing it briefly to advertising traditions in select other countries. Some specific topics to be covered include: Italian masculinity and femininity as portrayed in ads, advertising to children, global campaigns that originate in Italy (e.g., Benetton, Dolce & Gabbana), mythologies created by ads (e.g., Mulino Bianco, the Vespa), the advertising poster of the early 20th century, and the advertising of Italy and Italian food (both within Italy and abroad).

Readings consist of selected book chapters and articles, both scholarly and from the popular press and trade journals. The course will include field study of selected advertising venues: markets, Italian television and Internet, and shops that market souvenirs of Italy and Florence. Students will write and submit several short essays throughout the course. Evaluation will be based on class participation and the essays.

William O’Barr, Professor of Cultural Anthropology, Duke University
Italian Encounters: Foreigners and Their Experiences of Florence, Venice, and the Italian Peninsula (4 credits)

This course focuses on the long history of visits of foreigners to the Italian peninsula. It uses the records they created (travel diaries, novels, and later photographs and film) to explore their various descriptions and representations of Italy. Specific attention will be given to materials about Florence and Venice. We will examine differences among travelers, tourists, pilgrims, refugees, guest workers, and others as to how they have experienced Italy. Two special aspects of this course will be (1) each student’s journal about his/her own experiences of living in Italy, and (2) a field trip to Venice where we will examine the nature of contemporary tourism and compare it to tourists in Florence.

Readings include selections from travel diaries and accounts, texts by E.M. Forster, Frances Mayes, Charles Dickens, Benjamin Disraeli, Tim Parks, Robert Browning and Elizabeth Barrett

Browning, Jan Morris. Films include Minghella's *The Talented Mr. Ripley*, Campion's *The Portrait of a Lady*, Zeffirelli's *Tea with Mussolini*, Ivory's *A Room with a View*, and Lean's *Summertime*.

Evaluation will be based on class participation and a series of short essays submitted at regular intervals throughout the semester.

Ettore Recchi, Associate Professor of Political Science and Sociology, University of Florence

European Societies (4 credits)

This course seeks to illustrate long- and short-term dynamics of social change in Western Europe. Starting from a historical overview of national identities and the post-WW II integration process, the basic puzzle 'What does it mean to be a European?' will be addressed. As a general objective, the course is designed to stimulate students to have a comprehensive view of the conflicting political and societal forces driving contemporary Europe towards unification on the one hand and further territorial and cultural divisions on the other. The course is organized in three teaching units: a) National identities in Western Europe: a long-term historical perspective; b) The European integration process and the European Union; c) A comparative analysis of European societies. Readings will be drawn from a variety of sources in coursepack form. Students are required to participate regularly and do a presentation on one of the course subjects. Participation, presentation, and two tests (mid-term and final) will form the basis for the final evaluation.

Neal Robinson, Lecturer, Taubman College of Architecture + Urban Planning, U-M
Architecture Design Studio (6 credits)

A graduate-level studio design course characterized by architectural concerns that are thorough in their conception, development, and execution. The studio embraces a singular spatial focus. Examples include: social, historical and theoretical formations, computation and design, urban design, formal and material explorations, building performance and construction. For U-M graduate architecture students.

Neal Robinson, Lecturer, Taubman College of Architecture + Urban Planning, U-M
Graduate Thesis Seminar (3 credits)

This thesis seminar in architecture proceeds by formulating a set of questions, establishing a critical position in relationship to those questions, exploring possibilities, and presenting a well-developed response to those questions. It involves criticism, research, and design. A critical project serves as the vehicle through which a thesis statement is explored. For U-M graduate architecture students.

Italian Language Requirement

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**Italian language courses are taught by *Silvia Sammiceli* and *Lucrezia Sarcinelli*,
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1. First Semester Italian (4 credits)
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3. Third Semester Italian (4 credits)

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Required text:

First- and Second- Semester Italian

Riga, Carla L. et al. *Ciao!* 6th Edition. Heinle & Heinle Publishers, Inc. (*Workbook not required*)
Coursepack with workbook material to be purchased in Florence

Third, Fourth, and Advanced Italian Classes

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WINTER/SPRING 2010

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Required readings:

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Michael H. Shank, Professor of History of Science, University of Wisconsin-Madison
Galileo Galilei: Life and Times, Works and Interpretations (4 credits)

The Winter/Spring semester of 2010 marks the 400th anniversary of Galileo's publication of his *Sidereal Messenger*, the first book of telescopic astronomy. In this festive year, both in the popular imagination and in the history of science, Galileo Galilei will cast an even longer shadow than he normally does. This course offers the unusual opportunity of learning on-site about his impact on science and religion, and on the history of physics and astronomy. We will emphasize the role of his context (Pisa, Padua, and Florence), and look into the many interpretations of both his scientific work and his trial. The course format combines lecture and discussion.

Michael H. Shank, Professor of History of Science, University of Wisconsin-Madison
The Mathematical Sciences and the Arts: The Age of Piero della Francesca (4 credits)

In the fifteenth century, the Italian peninsula was a particularly rich environment for both the arts and the mathematical sciences, both separately and together. This course will explore the interface between the two, with particular attention to the interaction of geometry and perspectiva (optics) to form linear perspective; the interface between art and astrology; and developments in astronomy on the eve of the Copernican Revolution. The course will highlight, among other contexts, Florence and Urbino; Piero della Francesca and his contemporaries; the astronomers Regiomontanus and Copernicus and their circles in Bologna, Padua, Rome, and Venice. The approach will be integrative and cross-disciplinary. The course format combines lecture and discussion.

Stefano Socci, Professor of Theatre and Film History, Fine Arts Academy of Brera, Milan, and Fine Arts Academy of Florence

Italian Cinema: Masterworks from Neorealism to the Present (4 credits)

This course examines the historical, social and cultural roots of Italian Cinema, starting with the silent movies (Cabiria, 1913), and traces its development from Neorealism to the present. The course covers leading directors as Antonioni, Bertolucci, De Santis, De Sica, Fellini, Leone, Moretti, Pasolini, Rossellini, Taviani, Visconti. The course also offers an outline of main genres in Italian Cinema: drama, melodrama, comedy, spaghetti western, peplum (sandal movie). The main purposes of this course are: (1) to introduce students to major Italian movies from Neorealism to the present; (2) to examine some of the basic principles of film criticism; and (3) to show how Italian history is described by Italian directors.

Required readings:

Peter E. Bondanella, *Italian cinema: from neorealism to the present**

Millicent Joy Marcus, *Italian film in the light of neorealism**

**Books available at Villa library; students do not need to purchase books.*

Scott Spector, Associate Professor of History, Germanic Languages and Literatures, and Judaic Studies, University of Michigan

Inventing the Renaissance: The Modern European Historical and Aesthetic Imagination (4 credits)

"History," declared historian of the Italian Renaissance Jacob Burckhardt, "is what one age finds of interest in another." The common image of the Italian Renaissance as the moment of radical break from a European "dark ages" to the modern era is relatively young. Why did it take a half-millennium--until the last half of the nineteenth century--for this image of the Renaissance to arise, for its history to be written? The place of the Renaissance in the modern European imagination is the subject of this colloquium, which will span disciplines from art to history and national traditions from German to Spanish. The modern European stake in the period identified

with its own “re-birth” may ultimately have more to say about our own times than the turn from the Middle Ages. This course is an introduction to a critique of historiography—an inquiry into the origins and dynamics of history-writing--where the ideological stakes of writers in uncertain times can be interpreted from their creative innovations. The question to keep in mind with regard to each of these thinkers is the task they set themselves--in re-presenting the Renaissance what they hoped to recover, and what they sought to create anew.

Students will be graded on the basis of short response papers to the readings, regular class participation, and one 12-page final paper.

Scott Spector, Associate Professor of History, Germanic Languages and Literatures, and Judaic Studies, University of Michigan

Comparative European Fascist Cultures: Germany and Italy (4 credits)

The later 1920s and 1930s was a period in which extreme right-wing authoritarian and populist movements threatened many countries in Europe, but found their most spectacular and dangerous manifestations in Italy's Fascist and Germany's National Socialist movements. The political contexts leading to the success of these movements will be important to review, but our focus in this course will be on how these violent ideologies sought to appeal to their populaces: what was the content of their messages, and how were those messages received? How was the symbolic role of “*Il Duce*” Mussolini similar to and different from that of the “*Führer*” Hitler? What different and similar places did such concepts as nation, history, war, and race play in their world-views? The general definition of fascism is disputed, and part of our course will explore the literature that compares various European authoritarian movements and the roots of their ideas. We will also explore literature, art, feature films, and propaganda strategies of the two countries and ways of analyzing them.

Students will be graded on the basis of short response papers to the readings, regular class participation, and essay assignments.

Italian Language Requirement

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