



FLORENCE, ITALY SUMMER 2009 COURSE OFFERINGS

Prof. Grazia Badino, Florentine Art Historian

Early Renaissance Art in 15th Century Florence (3 credits)

The course is an introduction to Renaissance Art in Florence: from Ghiberti, Brunelleschi, Masaccio and Donatello to Michelangelo's youth in the age of Lorenzo il Magnifico and Republican Florence. The survey will span the entire 15th and early 16th centuries in the form of lectures at the Villa Corsi Salviati and on-site visits, mainly to downtown Florence. Alternating the classroom sessions with visits to the major museums and monuments of Florence, students will have the opportunity to integrate their studies with first hand experience of the masterpieces of the Golden Age of Humanism. My aim is to give students different keys by which to approach a work of art in its complexity; these comprise history, iconography, technique, style, and, of course, beauty. Florence is surely the best place to acquire a basic knowledge of Renaissance art and it also affords the opportunity of learning about coeval Italian Art in general. The program includes an overnight trip to Rome that will enhance our insight into this epoch and its culture.

Required Reading: Coursepack, to be purchased in Florence

Vincenzo Binetti, Associate Professor of Italian, University of Michigan

Literature and Society (3 credits)

This course will address issues of national identity, literature, and culture in modern and contemporary Italy, through close readings of specific Italian novels in English translation; we will also look at other forms of cultural production (such as films, visual media and articles from journals, magazines and newspapers) in order to further investigate and problematize various and often controversial representations of the Italian nation-state.

Readings, among others, of novels by Enrico Brizzi, Andrea De Carlo, Italo Calvino, Nanni Balestrini, and Dacia Maraini.

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

Shakespeare's Italy (3 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:

- (a) The "reinvention" of Rome based on Shakespeare's re-reading of Plutarch and Seutonius, especially in *Julius Caesar*.
- (b) 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.
- (c) The incorporation of additional sites and sources in comedies, tragedies and romances such as *Romeo and Juliet*, *Much Ado about Nothing*, *The Taming of the Shrew*, and *The Merchant of Venice*.
- (d) The idea of the Italian "renaissance" as embodied in *Hamlet*.
- (e) 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 (we will include this on the program's trips to Rome and Venice, and consider as well other representations

of the figures who appear in Shakespeare's writing (Brutus, 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 in the outdoor theater space on the villa lawn.

Required readings: *The Riverside Shakespeare**

*Copies of this book are available to 16 students to rent for the semester for a small deposit. First come, first served. We will contact all students regarding this after we receive course selection forms.

Kristin Hass, Assistant Professor of American Culture, University of Michigan

Keeping Accounts: The Fine Art of the Memoir in Florence (3 credits)

Students will read a different memoir each week. These will include: the memoir of a fifteenth century peasant, Duccio Balestracci's *The Renaissance in the Fields*; the memoir of a merchant in Medici era, Mark Phillips' translation and annotation of *The Memoir of Marco Parenti*; the memoir of an early twentieth century childhood, Kinta Beevor's *A Tuscan Childhood*; the memoir of a family saved by the only African American combat soldiers in Europe at the end of WWII, Tullio Bertini's *Trapped in Tuscany: Liberated by the Buffalo Soldiers*; and of a twentieth century American art critic, Mary McCarthy's *The Stones of Florence*. Students will be asked to pull a history of the city from these memoirs and to see their own experience in Florence in the context of the history of meaning making in the city and of Americans in Florence.

Writing for the course will include critical responses to the memoirs *and* students will be asked to produce a memoir of their own. Class time will include a good deal of reading and responding to each other's writing. The last week of class will be dedicated to the intellectual work required to put the memoirs written over the course of the term into a final, thoughtful form.

Required readings: Please see list of 5 required texts above.

Prof. Silvia Sammicheli, Florence Program

First Semester Italian (3 credits)

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a dynamic context.

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

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 (3 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.