Italian Women Writers in the 19th and 20th Centuries
Instructor: Andrea Baldi
560:647 Tuesday 4:30-7:10 p.m. Department of Italian, 84 College Ave. Room 204, CAC

The course will focus on works by Neera, Marchesa Colombi, Serao, Aleramo, Deledda, Banti, Morante, Maraini, and Ortese. We will address questions about the specificity of women’s writing, about women’s writing and difference, and about women’s writing as difference. As writing by women is often marked by the writers’ specific experiences as women – with a penchant toward autobiographical models –, we will also tackle the cultural and social conflicts these works denounce and discuss. Our primary concern will be to explore a historically specific sense of difference by examining the ways in which these forms of nineteenth and twentieth-century women’s writing thematize, analyze, and articulate difference. The progression of these issues along chronological lines will allow a look at different forms of écriture féminine and reveal an increasing awareness of the status of women as writers.

Andrea Baldi is an Associate Professor in the Department of Italian. Besides studying Early Modern culture (Tradizione e parodia in Alessandro Piccolomini, 2001), he has devoted his research to women’s writing, publishing a monograph on Anna Maria Ortese (La meraviglia e il disincanto, 2010) and editing her Iguana (Adelphi, 2005). He has also worked on the cinematic adaptation of literary texts.

Language of instruction: Italian
All texts are available in: English

HISTORY OF ITALIAN CRITICISM
Instructor: Paola Gambarota
560:671 Wednesday, 4:30-7:10 p.m., Department of Italian, 84 College Ave. Room 204, CAC

This seminar explores the idea of the “Italian language,” the essential notions and rhetorical strategies adopted by Italian intellectuals to link language to national identity. Drawing upon recent theories of the nation (Gellner, Anderson, Hobsbawm), we will analyze definitions of national language (Dante, Trissino, Manzoni, Gramsci, Pasolini), explanations of language diversity, issues of etymology (Vico), the translatability of the “genius of the nation” and reflections on national character (Cesarotti, Condillac, Leopardi).

Paola Gambarota is Assistant Professor, Dept. of Italian. She specializes in modern Italian literature, theories of language and nation, and the European avant-garde. She has published a book, Surrealismo in Germania (Udine; 1997), articles on issues of linguistic nationalism, Saba, and Italian film. Her book Irresistible Signs: The Genius of Language and National Identity is forthcoming from the University of Toronto Press (April 2011).

Language of instruction: Italian
Most texts available both in English and in Italian

Antonioni and Fellini: The Challenge of (Post)Modernist Cinema
Instructor: Giancarlo Lombardi, glombardi@gc.cuny.edu
560:674 Friday, 11:00 a.m-1:40 p.m., Department of Italian, 84 College Ave. Room 204, CAC

The course will juxtapose the rich and complex film production of two Italian auteurs, Federico Fellini and Michelangelo Antonioni. While Fellini’s and Antonioni’s films differ in style, narrative preference, and political orientation, they evidence a common self-reflexive concern for the relationship of cinematic images, sounds, and stories. Neorealism will serve as a starting point for an analysis of Fellini’s postmodern negotiation of autobiographical surrealism as well as Antonioni’s peculiar reframing of cinematic modernism. The course will analyze Fellinis’ and Antonioni’s most important films,
placing their work in (film) historical contexts, and theorizing their interest in the aesthetic of cinematic representation and the politics of storytelling.

**Giancarlo Lombardi** is an Associate Professor of Italian, College of Staten Island, appointed at the CUNY Graduate Center in the Pd.D. Programs in Comparative Literature and French. His research areas include Modern and Contemporary Italian, French, British and American Literature and Film, as well as Literary Theory, Film Theory, and Cultural Studies. He has published *Rooms With a View: Feminist Diary Fiction, 1952-1999* (2002) and several articles on contemporary Italian women writers, Italian cinema, and Italian cultural studies. He is the co-editor of two volumes on cultural representations of terrorism, *Terrorism, Italian Style: The Representation of Terrorism and Political Violence in Contemporary Italian Cinema* and *Remembering Moro: Historiographical and Cultural Representations of the Moro Affair*.

**Language of instruction: English**