

ITALIAN

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SM 105. SICILIAN LANGUAGE & CLTR. Prerequisite(s): There are no prerequisites for 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.

This course is delivered in an online format, with occasional face-to-face meetings. Class sessions are offered through a course website and include live lectures and interactive discussions. Between classes, the learning experience is extended through assignments, lectures and discussions.

SM 230. (HIST230) TOPICS IN EUROPEAN HIST. (C)

Please check the website for a current course description. <http://www.sas.upenn.edu/italians/courses>

318. (HIST318) ITAL HIST 1789-PRESENT. (M)

SM 384. (CINE387, COML384) HOLOCAUST ITAL LIT & FILM. (M)

SM 583. POST-HUMAN LANDSCAPES. (M)

SM 687. PASOLINI & CALVINO. (M)

SM 110. Elementary Italian I. (C)

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 the oral-aural skills, speaking and listening. Readings on topics in Italian culture as well as frequent writing practice are also included. Out-of-class homework requires work with the Internet, audio and video materials.

SM 112. Accelerated Elementary Italian. (C) Prerequisite(s): Proficiency in another foreign language.

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.

Class work emphasizes the development of the oral-aural skills, speaking and listening. Readings on topics in Italian culture as well as frequent writing practice are also included. Out-of-class homework requires work with the Internet, audio and video materials.

SM 120. Elementary Italian II. (C) Prerequisite(s): Completion of Italian 110 or placement into 2nd semester Italian.

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 the oral-aural skills, speaking and listening. Readings on topics in Italian culture as well as frequent writing practice are also included. Out-of-class homework requires work with the Internet, audio and video materials.

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SM 130. Intermediate Italian I. (C) Prerequisite(s): Completion of Italian 120 at Penn or a placement score between 450 and 540 on the Achievement Exam (SAT II).

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 textbook, together with all supplementary 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.

SM 134. Accelerated Intermediate Italian. (C) Prerequisite(s): Italian 112 or departmental permit; proficiency in another foreign language.

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. You are expected to have already learned the most basic grammatical structures in elementary Italian and to review these on your own. 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.

SM 140. Intermediate Italian II. (C) Prerequisite(s): Completion of Italian 130 at Penn or placement into Italian 140.

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. You are expected to have already learned the most basic grammatical structures in elementary Italian and to review these on your own. 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.

SM 180. Italian Conversation in Residence. (E) Must be resident of the Modern Language House

SM 682. (CINE682) Topics: Literature and Film. (M)

SM 685. (ARTH786, CINE685) 20th Century Italian Culture. (M)

Undergraduate-Level Courses

SM 080. (COML080) Introduction to Italian Cinema. (C) Arts & Letters Sector. All Classes.

Italian national cinema from the Golden Age of silent film and classics of Neorealism to present, covering work of a dozen major directors. Films discussed in context of history from the Unification, national vs. regional identity, gender roles, contemporary politics. Readings in Italian history, Italian film history, and theory of cinema. Taught in English.

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SM 100. (CINE014, COML107, GSWS100) Topics: Freshman Seminar. (C)

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

SM 200. (HIST230) Medieval Culture. (M)

Topics will vary.

SM 201. Advanced Italian I. (C) Prerequisite(s): 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.

Italian 201 will focus on a recent movie by Italian director Tullio Giordana, *La meglio gioventù* (2002), which will be used as a point of departure to explore contemporary Italian culture following its development since the 1960s. Another recent movie, *Mio fratello e figlio unico* (2007), will be viewed and analyzed at the conclusion of the course as compared to *La meglio gioventù*. Pertinent literary texts, newspaper articles, as well as material in other media will complement the analysis of the film and allow an in-depth discussion of the most important topics. The cultural material explored in the course will be also used as a basis for a review of the most difficult grammar structures, with an emphasis on those necessary to express opinion and formulate hypothesis.

Audiovisual materials and readings have been carefully chosen to develop student's comprehension and production in Italian, and to enable them to function in an academic setting in which competence at the advanced level is required. Class work will center primarily on conversation to improve students' fluency, vocabulary, and accuracy in speaking in the formal register. Homework will consist primarily, but not exclusively, of paragraph-length blog entries and 1.5-2 page compositions to improve students' ability to express themselves correctly and elegantly in written Italian. Additionally, students will be required to prepare two five 5 minute in-class or video presentation on one or parts of an assigned sequence, and on a social or cultural issue. In place of a final exam, students will write a final essay of 5-6 pages comparing *La meglio gioventù* to another recent Italian movie, *Mio fratello e figlio unico*, that will be introduced in class during the last week of the semester.

SM 202. Advanced Italian II. (C) Prerequisite(s): Open to students who have completed ITAL 201. Please see the Undergraduate Chair if you have any questions.

In Italian 202 (formerly 205), students will perfect their communication skills to function in the formal register appropriate for an academic setting, 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. Texts like 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.

Students are expected to participate willingly in conversations and all other class activities in order to perfect their oral and written ability to narrate, express opinion, hypothesize, and discuss a variety of topics quite accurately, using rich, appropriate vocabulary and grammar, and organizing paragraphs into well structured discourses, be they oral presentations, weekly compositions (2-2.5 pages) or the final essay (6-7 pages). 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 provided by the instructor, and purchased and/or proposed by the students themselves, based on their independent explorations and research.

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SM 203. (COLL228, COML203) Masterpieces-Italian Literature. (C) Prerequisite(s): Open to students who have completed ITAL 201 or equivalent.

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 Minors in Italian Literature and Majors in Italian Literature. If necessary, ITAL 201 can be taken at the same time as ITAL 203.

SM 204. (CINE206, COML206) Italian History on Screen: How Movies Tell the Story of Italy. (C) Arts & Letters Sector. All Classes.

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.

SM 208. Business Italian I. (M) Prerequisite(s): Open to students who have completed ITAL 201 or equivalent.

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.

SM 220. Cultura E Letteratura. (C)

Taught in Venice.

SM 213. (CINE213) Contemporary Italy Through Film. (M) Arts & Letters Sector. All Classes.

Topics vary. See the Department's website for a description of the current offering at <http://www.sas.upenn.edu/italians/courses>

SM 215. Interdisciplinary Approaches to Literature and Cinema. (C) Prerequisite(s): Open to students who have completed ITAL 201 or equivalent.

Topics vary. See the Department's website at for a description of current offerings at <http://www.sas.upenn.edu/italians/courses>

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SM 216. Introduction to Literature II.. (C)

Focusing on the moon and its nocturnal effects as represented in film, opera, literature and art, this course offers a survey of the last four centuries of Italian literature and culture. Man stepped on the Moon on July 20, 1969 and since then Armstrong's footprint has remained in the lunar dust. We know now that the Moon is a vast and deserted landscape where no life is possible. Now that we have succeeded in contaminating the Moon with our presence, is Science Fiction the only possible discourse on the Moon other than the one carried on by astronomers? What is left of the romantic lunar dream? Can those human footprints destroy the image of the kissing faces that romantic painters saw on the lunar disk? Can we still fly on the Moon looking for Orlando's common sense? or imagine our satellite populated by lurid, gesticulating goblins who cause the monstrous metamorphosis of werewolves? Have we finally succeeded in realizing the futuristic scream by Marinetti "Let's kill the moonlight?" These are some of the questions this course will address and discuss by reading or viewing works (in their entirety or in excerpts) by the following authors: Luciano, Ariosto, Tasso, Galileo, Goldoni, Pindemonte, Parini, Leopardi, Bellini, Donizzetti, Salgari, Capuana, D'Annunzio Pirandello, Fellini, Calvino.

SM 222. Topics in Italian Cinema. (C)

Topics vary. See the Romance Languages Department's website at <http://www.sas.upenn.edu/italians/courses> for a description of current offerings.

SM 226. SA: Culture and Literature. (C)

Topics vary.

SM 232. (COML234) The World of Dante. (M)

Dante's masterpiece in context of 14th century culture. Selected cantos will connect with such topics as books and readers in the manuscript era, life in society dominated by the Catholic church (sinners vs. saints, Christian pilgrimage routes, the great Franciscan and Dominican orders), Dante's politics as a Florentine exile (power struggles between Pope and Emperor), his classical and Biblical literary models, his genius as a poet in the medieval structures of allegory, symbolism, and numerology. Field trip to University of Pennsylvania Rare Book Collection. Text in Italian with facing English translation.

SM 250. (FREN250, GSWS253) Female Bodies, Different Bodies. (M)

This course examines how women and gays have been depicted and interpreted in the most recent Italian novels and films. Moreover, this class analyzes the most important aspects of Italian Feminist thought. A selection from Rosi Braidotti's "Patterns of Dissonance" will be read in class. We shall read novels by Natalia Ginzburg ("Family Sayings"), Aldo Busi ("Seminar on Youth"), Pier Vittorio Tondelli ("Separate Rooms"), Alberto Moravia ("Two Women"). We shall discuss the following films: "Ernesto", "Mary Forever", "Portrait of a Woman", "The City of Women", "Forgetting Venice". Course conducted in English.

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SM 260. Worldviews in Collision. (M)

This course explores the radical conflicts that developed in the 16th and 17th century Europe when Protestant reformers, scientific discoveries, and geographical explorations challenged a long-held Medieval worldview and the authority of the Roman Catholic Church. These historical developments will be studied in comparison with parallel modern issues, such as Darwinism, separation of church and state, multicultural religious conflicts. Historical readings: Machiavelli's comic play *Mandragola*, the vitriolic polemic involving Martin Luther, Thomas More, and King Henry VII; Thomas Campanella's Utopian dialogue *The City of the Sun*, selections from the scientists Copernicus and Galileo, and from *The History of the Council of Trent* by the Venetian Paolo Sarpi. Modern texts: Osborne's *Luther*, Brecht's *Galileo*, and a classic Hollywood film *Utopia*, Frank Capra's *Lost Horizon*. In introductory and final units, we shall consider how 16th and 17th century poetry and visual arts mirrored their turbulent times, with an attention to the Petrarchan tradition (Vittoria Colonna, Marino) and stylistic changes in Italian painting, sculpture, and architecture from Renaissance to Mannerist to Baroque.

SM 280. Films From Literature. (M)

Topics vary.

SM 288. (CINE240) Modern Italian Culture. (M)

Topics will vary.

SM 300. (ARTH301, CINE300) Topics in Italian History, Literature, and Culture. (M) Topics will vary.

Topics vary. Please check the department's website for course description: <http://www.sas.upenn.edu/italians/courses>

SM 310. (COML310, GSWS310) The Medieval Reader. (M)

Through a range of authors including Augustine, Dante, Petrarch, Galileo, and Umberto Eco, this course will explore the world of the book in the manuscript era. We will consider 1) readers in fiction—male and female, good and bad; 2) books as material objects produced in monasteries and their subsequent role in the rise of the universities; 3) medieval women readers and writers; 4) medieval ideas of the book as a symbol (e.g., the notion of the world as God's book); 5) changes in book culture brought about by printing and electronic media. Lectures with discussion in English, to be supplemented by visual presentations and a visit to the Rare Book Room in Van Pelt Library. No prerequisites.

SM 340. (HIST338) Topics in the Renaissance. (M)

Content Varies. Possible contents may be: Renaissance Women Writers, Love and Sexuality in the Renaissance.

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SM 322. (CINE340, COML280) Italian Cinema. (M)

The course will consist of a broad and varied sampling of classic Italian films from WWII to the present. The curriculum will be divided into four units: (1) The Neorealist Revolution, (2) Metacinema, (3) Fascism and War Revisited, and (4) Postmodernism or the Death of the Cinema. One of the aims of the course will be to develop a sense of "cinematic literacy"--to develop critical techniques that will make us active interpretators of the cinematic image by challenging the expectations that Hollywood has implanted in us: that films be action-packed wish-fulfillment fantasies. Italian cinema will invite us to re-examine and revise the very narrow conception that we Americans have of the medium. We will also use the films as a means to explore the postwar Italian culture so powerfully reflected, and in turn, shaped, by its national cinema. Classes will include close visual analysis of films using video clips and slides. The films will be in Italian with English subtitles and will include works of Fellini, Antonioni, De Sica, Visconti, Pasolini, Wertuller, Rossellini, Rossellini, Bertolucci and Moretti.

Students will be asked actively to participate in class discussion, and to write a series of critical papers keyed to the units around which the course will be organized. Substantial Writing Component.

SM 333. (COML333, ENGL323) Dante's Divine Comedy. (M) When crosslisted with ENGL 323, this is a Benjamin Franklin Seminar

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 text the 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.

SM 341. (ARTH301) Topics: Italian Art. (M)

SM 351. Mad Love. (M)

The history of an emotion and how it emerges in Italian literature, music and film.

SM 360. (COML363) Semiotics and Rhetoric. (M)

A survey of major currents in the modern theory of signs and languages, ranging from linguistics through the perspectives of semiotics, rhetoric and hermeneutics. Readings from modern works on semiotical and rhetorical theory as well as analysis of primary texts in Italian literature from Dante to Svevo, as well as other forms of communication including advertising, journalism, film and television. All readings in English.

SM 380. (CINE379, COML382) Italian Literature of the 20th Century. (M)

Topics vary, covering a range of genres and authors.

The reading material and the bibliographical references will be provided in a course reader. Further material will be presented in class. Requirements include class attendance, preparation, and participation, a series of oral responses, and a final oral presentation.

SM 383. 20th-Century Italian Novel. (M)

SM 385. Modern Theater. (M)

A study of theater in Italian, beginning with Pirandello.

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398. Honors Thesis. (C)

399. Independent Study. (C)

499. Independent Study. (A)

Graduate-Level Courses

SM 501. (COML503) Italian Literary Theory. (M) Taught occasionally. This requirement is normally satisfied by taking the Comparative Literature course in literary theory.

Basic issues in literary theory.

SM 520. (COML520) Medieval "Autobiography": Augustine to Petrarch. (M) Brownlee.

The development of a new authorial subject in Medieval and Early Modern first-person narrative.

SM 530. (COML601, ENGL524, RELS537) Medieval Italian Literature. (M)

Medieval Italian society, art, intellectual and political history. Please check the department's website for the course description. <http://www.sas.upenn.edu/italians/graduate/courses>

SM 531. (COML533, ENGL531, ITAL333) Dante's Commedia I. (M) This course may sometimes be taught as the first part of a two-semester sequence.

"Divine Comedy" in the context of Dante's medieval worldview and culture. Please check the department's website for the course description. <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 Dalí. The course will be taught in English.

SM 532. (COML532) Divina Commedia II. (M) Prerequisite(s): Italian 531.

"Divine Comedy" in the context of Dante's medieval worldview and culture.

SM 539. (COML548) Cracking the Code: Numerology and Literature. (M)

In English. This course reconstructs traditions of Western number symbolism from antiquity (Plato, the Pythagoreans) to the early modern period with readings both in encyclopedic treatises on Arithmetic (Macrobius, Martianus Capella, Rhabanus Maurus) and in literary texts that are numerical compositions (Augustine's Confessions, Petrarch's epistle on the ascent of Mt. Ventoux, Dante's Vita Nuova and Commedia, Boccaccio's Diana's Hunt, the Old French Vie de St. Alexis, and Umberto Eco's The Name of the Rose). Discussion will focus on numerology as it relates to the medieval esthetic of order, the literary text as microcosmic counterpart to God's macrocosm, veiled meaning, and "difficult" poetics. We shall also consider the end of the tradition and what changes in science and culture brought about the disappearance of number symbolism in literature, except for a few moderns (e.g. Thomas Mann). Cross-listed with COML 548.

SM 534. (COML534, GSWS534) Women in Poetry. (M) Prerequisite(s): Reading knowledge of Italian.

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SM 535. (COML524) Petrarch. (M)

Petrarch's life and work in the context of Italian and European culture and society.

SM 537. (COML521, GSWS537) Boccaccio. (M) Brownlee.

Boccaccio's life and work in the context of Italian and European culture and society.

SM 540. (COML540, ENGL540, SPAN540) Topics: Renaissance Culture. (M)

Renaissance Italian society, art, intellectual and political history.

The development of courts is usually described as one of the main factors in the flourishing of Renaissance art, thanks to the patronage of the lords of some of Italy's most important city-states. But this patronage influenced not only painting, sculpture and architecture, but also literature, poetry and philosophy. This course will analyze some of the most significant literary masterpieces of this vibrant period, by focusing on the particular characteristics of centers like Florence, Rome, Urbino, Ferrara, Naples, as well as on the broader circulation and impact of many of these works and ideas in Europe. The authors considered will include Poliziano, Castiglione, Ariosto, and Machiavelli. The course will be taught in English, though readings will also be available in Italian upon request.

SM 562. (COML508) World Views in Collision. (M)

The impact of paradigm shifts on Italian and European culture.

SM 584. (CINE584, COML576) 20th-Century Italian Novel and Film. (M)

The course will involve an exploration of a number of works of prose fiction and, when possible, the screening of their filmic adaptations. We will consider such genres as the historical novel (Tomas di Lampedusa's *Il gattopardo*), biography (Dacia Mariani's *La lunga vita di Marianna Ucrìa*), autobiography (Gavino Ledda's *Padre padrone*), the mystery novel (Leonardo Sciascia's *A ciascuno il suo*), the epistolary novel (Oriana Fallaci's *Lettera ad un bambino mai nato*), the political thriller (Antonio Tabucchi's *Sostiene Pereira*), "anthropological" memoir (Carlo Levi's *Christ Stopped at Eboli*), the psycho-political case study (Alberto Moravia's *Il conformista*) and the regional short story (selections from Luigi Pirandello's *Novelle per un anno*). The class will be conducted as a seminar requiring a great deal of student participation.

SM 586. (CINE548) Italian Women Directors. (M)

In Peter Bondanella's book, "Italian Cinema, from Neorealism to the Present," only two Italian women directors are mentioned: Lina Wertmüller and Liliana Cavani. However, in recent years, the Italian cinema has generated a new wave of Italian women directors who have significantly made their mark on the national cinematic imagination. Francesca Archibugi, Roberta Torre, Cristina e Francesca Comencini, Antonietta De Lillo, Fiorella Infascelli, Anna Negri, Laura Muscardin among others established themselves as important voices of the last generation of Italian filmmakers in feature films, Angela Ricci Lucchi in the realm of non-fiction films and Alina Marazzi in the realm of documentary. In this course, we are going to explore their films, in connection to feminist and post-feminist culture in Italy, examining the originality of their approach and their relationships to the challenges offered by the advent of new technologies. The course will be taught in Italian.

SM 588. (CINE548, COML587) Cinema and the Sister Arts. (M)

Cinema as a pan-generic system constructed of other art forms, including fiction, theater, painting, photography, music and dance.

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SM 601. Time and Literature. (M)

The perceptions of Time differ according to various societies, conceptions of history, religious and literary traditions. Literature not only inhabits Time, but forges it. The course will focus on representations and elaborations of time throughout the Italian culture from Dante to the XX Century. We will deal also with the theoretical issues connected with the relation between time and history. The course will be taught in Italian. Undergraduates need permission.

SM 602. (COML602) Tools of the Trade. (M)

Theoretical and practical aspects of academic research. Please check the department's website for the course description. <http://www.sas.upenn.edu/italians/graduate/courses>

SM 603. Sociolinguistic Varieties. (M)

SM 630. (COML630, ENGL795, FREN630) Medieval Italian Literature. (M)

Medieval Italian society, art, intellectual and political history. Advanced level course.

SM 631. (COML632) Dante's Commedia. (M)

"Divine Comedy" in the context of Dante's medieval worldview and culture. Advanced level course.

SM 634. Woman's Place. (M)

Poetry by women and about women. Advanced level course.

SM 640. (COML641, HIST620) Studies in the Italian Renaissance. (M)

Renaissance Italian society, art, intellectual and political history. Advanced level course.

SM 684. (CINE684) 20th-Century Novel. (M)

Contemporary Italian fiction

SM 660. 18th Century Italian Culture. (M)

18th century Italian society, art, intellectual and political history.

SM 672. Narrativa '800-'900. (M)

Modern and contemporary Italian fiction.

SM 681. (CINE684) Represent Women Ital Cine. (M)

990. Masters Thesis. (C)

995. Dissertation. (C)

998. Tutorial. (C)

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999. Independent Study. (C)

Undergraduate Level Courses

SM 101. Italian Survival Kit: The Language and Culture of getting around in Italy. Veneziano Broccia.

The following course is delivered in a fully online format in order to allow more flexibility for LPS students. Class sessions are offered through a course website and include live lectures and interactive discussions through both direct messaging and voice over internet. Between classes, the learning experience is extended through assignments, threaded discussions and office hours. For additional information, please visit <http://www.sas.upenn.edu/lps/online>

This online course provides the flexibility of distance-learning and 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 survival 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. Class meetings combine original as well as online, authentic content. Adobe Connect allows students to engage in collaborative interaction under the instructor's supervision. 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 is open to students who have never taken Italian and who don't intend to satisfy the language requirement by taking courses in Italian.