

**St. Jerome's University at the University of Waterloo**  
**Department of Italian and French Studies**  
**ITALST 111 – Women, Family, Sex, and Tradition in Italy**  
**Spring 2018**

**Instructor:** Dr. Roberta Cauchi-Santoro

**Lecture schedule:** Monday 6 30: 9 20pm (15 –minute pause after 1hour 20 minutes)

**Location:** QNC 1502

**Email:** [rcauchis@uoguelph.ca](mailto:rcauchis@uoguelph.ca), [rcauchis@uowaterloo.ca](mailto:rcauchis@uowaterloo.ca) [rcauchis@sju.ca](mailto:rcauchis@sju.ca) [I check the first two addresses more frequently]

**Office:** SH 2112 (SH Sweeney Hall)

**Office Hours:** Mondays – 5:00-6:30pm or by appointment

**Course description:**

This course explores the themes of family, gender roles, tradition as well as violence and identity as they are addressed in the art, the cinema, and the literature (poetry & prose) of Italian women from the medieval period to the 21st century. This course is taught in English. Every 2 hour-50 minute-lesson has a first and a second part with specific readings assigned for both parts. There will be a 15-minute break in between.

**Course Goals and Learning Outcomes:**

Upon completion of this course, students should be able to:

- A. Understand the fundamental terms and concepts that mark the development of Italian women writers and the Italian female imaginary from the late medieval period to the twenty-first century.
- B. Develop a framework that will enable reflection on the role of women and the female imaginary in Italian literature and art from the late medieval period to the twenty-first century.
- C. Assess critically key themes in Italian women writers from the Renaissance to the twenty-first century.
- D. Articulate informed arguments about the development of the Italian family and gender roles as portrayed in Italian literature and art from the Renaissance to the twenty-first century.

**Prerequisites:** None

### **Required texts:**

1. Courseware package ITALST 111 Spring 2018 available at UW bookstore. Additional readings are available through COURSE RESERVES and a few other readings will be posted on LEARN as indicated in the course outline. Other recommended readings will be posted from time to time under the tag "Recommended (Not Obligatory) Readings".
2. Maraini, D. *My Husband*. Trans. V. Golini. Waterloo, ON: WLU Press, 2004. **Available on Course Reserves.**
3. Ferrante, E. *My Brilliant Friend*. NY: Europa Editions, 2012. **Available on Course Reserves.**

### **Grade distribution:**

40%	Essays (First essay is worth 15% and second essay is worth 25% of the mark)
15%	Attendance & participation
20%	Midterm Test
25%	Final Test

### **Important Information**

#### **Essays (40%):**

Essays are meant to be an opportunity for students to reflect on class lectures/readings by providing opinions, reactions, thoughts, ideas, and questions related to issues discussed in class (or stemming from issues related to such ideas) and further researched by students. Essays will be submitted approximately every five weeks and are worth 15% (the first) and 25% (the second) for a total of 40% of your final grade. It is paramount to build on the feedback obtained in the first essay to write a better and more convincing second essay. Important information about the University of Waterloo Writing Centre has been posted on announcements (LEARN) and it is advisable to use all the help available on campus to work on improving your writing. This is a course which is meant to strengthen the student's overall writing skills.

**Format:** An outline of the structure that essays should take will be posted on LEARN at the beginning of the course. The essays have been clearly scheduled in the course syllabus (**June 11<sup>th</sup> and July 16<sup>th</sup>**). They must be typed & **DOUBLE SPACED** using Times New Roman (12pt.) font. These essays should be **A MINIMUM of 4** and a **MAXIMUM of 5** pages long. Students are asked to submit a hard copy of their work on the due date.

Grading will be based on the following criteria:

- Evidence of critical thinking,
- Logical organization of thoughts
- Clarity of ideas,
- Grammar, spelling and vocabulary
- Evidence of further research carried out by the student.

**Readings:**

Each week, specific readings (consult course pack ITALST 111 Spring 2018 and course outline below) are scheduled in the syllabus for discussion in class. **Students are expected to have read the texts carefully PRIOR to class and to come prepared with reflections, reactions to/questions about the readings.** Some of the readings are available on COURSE RESERVES while a few additional readings will be posted weeks ahead on LEARN. Some other texts are supplementary and will be posted under the tag “strongly recommended further reading.” **Prior to each class (except the first), a presentation which lists the most salient points in relation to the week’s scheduled readings will be posted. This should guide the student’s analysis of the text under discussion but in no way should it substitute careful reading of the text itself.**

**Atten. & Participation (15%):** Active participation in class constitutes an integral part of the course. Engagement with the material in the form of reflection, questions and comments is not only encouraged but is expected of all students. In-class group work will be an integral part of lessons and **group class work/ pair work will also be graded.**

**Midterm Test (20%)**

The midterm exam is scheduled for June 18th. The exam lasts one hour and consists of a series of short answer questions.

**Final Test (25%)**

The final in-class exam is scheduled for the last day of classes for this course, which falls on Wednesday July 25<sup>th</sup> (this lesson replaces the July 2<sup>nd</sup> Canada Day holiday). The test lasts two hours and thirty minutes. The final test will consist of a series of short and long answer questions and two synoptic essays. This exam will only test the student’s knowledge of the material covered after the midterm test.

**Correspondence:**

Students are expected to utilize email appropriately. This implies that appropriate language should be used at all times.

**Students are also expected to stay abreast of communication about the course through LEARN.** I will post slides (both prior and subsequent to lessons), links, announcements, recommended readings etc. to the course page on LEARN and therefore students are expected to login on a regular basis.

If you have urgent questions concerning the course, please email me at [rcauchis@uoguelph.ca](mailto:rcauchis@uoguelph.ca)/[rcauchis@uwaterloo.ca](mailto:rcauchis@uwaterloo.ca).

**Important note on PLAGIARISM:**

According to the University's Policy 71 (Student Discipline), plagiarism is defined as "...the act of presenting the ideas, words, or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced in all written material....Use of [source material] without complete and unambiguous acknowledgement...is an offence under this policy."

According to UW's Office of Academic Integrity, here are some (though not all) of the types of plagiarism that constitute an academic offence:

- Word-for-word use of part or all of any written work (print or electronic) without quotation marks and/or without citation of the source (footnotes, endnotes, or parenthetical citations) and/or without a complete bibliography.
- Word-for-word use of text spans (phrases, sentences, paragraphs, longer segments) patched together from two or more sources without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of primary source materials without quotation marks and/or without citation of the source and/or without a complete bibliography.
- Word-for-word use of source materials with some text enclosed by quotation marks and provided with citations, but with other text not identified as quoted, and/or not cited, and/or without a complete bibliography.
- Combination of word-for-word use of sources with close paraphrases of source texts, with accurate use of quotation marks and citations (note or parenthetical) to identify word-for-word use, but without citations to identify paraphrases and summaries, and/or without a complete bibliography.
- **Completely paraphrased material** without complete citations and/or without a complete bibliography.
- Giving a citation for only the first or last sentence in a paragraph, even though the rest of the paragraph also contains material in need of direct attribution.

In general: A **complete and accurate bibliography** constitutes only one part of the fulfilment of the requirement for complete and unambiguous acknowledgement of sources. A very large proportion of plagiarized papers do have perfectly or nearly adequate bibliographies. If the paper's reader has to go to (or hunt for), and has to look directly at, the text of the source in order to identify where the student's own thoughts and words end and the source's thoughts and words begin, then the paper is plagiarized.

Further topics (not exhaustive list) that could potentially be researched for essays:

- a) The representation of women in Italian Renaissance paintings (1400-1600)
- b) The role of women in family life in Renaissance Italy
- c) The representation of women in Italian painting during the Baroque era
- d) The representation of women in 20<sup>th</sup> century Italian writing
- e) The representation of women during Mussolini's fascist regime
- f) The life and influence of Isabella D'Este
- g) The writings of Sibilla Aleramo
- h) Maria Montessori and Social Motherhood
- i) Eleonora Duse and the Italian stage
- j) The writings of Anna Banti
- k) Elsa Morante's novels
- l) Natalia Ginzburg's writings
- m) The theatre of Cristina Comencini
- n) The novels of Elena Ferrante (apart from *My Brilliant Friend*)
- o) The novels of Goliarda Sapienza.

Course Schedule

<u>Week</u>	<u>Topics</u>	<u>Readings/Viewings</u>	<u>Homework</u>
Lesson 1: MAY 7th	Introduction to the course.  Sexual Culture in Renaissance Italy	<ul style="list-style-type: none"> <li>• Introductory presentation</li> <li>• Course Pack (CP) Reading : Rocke, M. <i>Gender &amp; Sexual Culture in Renaissance Italy</i>. (you are <b>NOT</b> expected to have read this before the first class)</li> </ul>	1 <sup>st</sup> part: Overview of the female imaginary in Italy  2 <sup>nd</sup> part: Sexual Culture in Renaissance Italy.
Lesson 2 MAY 14th	What precedes the Renaissance? The end of the Medieval Period: Humanism and the Portrayal of Women in Giovanni Boccaccio and Francesco Petrarca  The concept of the family in the Renaissance	<ul style="list-style-type: none"> <li>• CP Readings: -Boccaccio, G. <i>Decameron</i>. 'Introduction' &amp; 'The Novella of Griselda' and 'Conclusion' -Duby, G. "Marriage in Early Medieval Society"</li> <li>• CP Reading:</li> </ul>	1 <sup>st</sup> part: Boccaccio intro. Novella and conclusion.  Duby reading  2 <sup>nd</sup> part: L.B. Alberti reading

		Excerpts from Alberti, L. <i>Della famiglia</i>	
Lesson 3: MAY 22 <sup>nd</sup> (replaces May 21 <sup>st</sup> Victoria Day)	Renaissance Women Writers: Vittoria Colonna, Gaspara Stampa  Renaissance Women Writers (cont'd): Veronica Franco	<ul style="list-style-type: none"> <li>• <i>Querelle des femmes</i> in Renaissance Italy</li> <li>• ADDITIONAL READING (Stortoni &amp; Lillie – Introduction) AVAILABLE ON LEARN ONE WEEK BEFORE.</li> <li>• CP poems: Stortoni &amp; Lillie: Women poets of the Renaissance [part 1] Colonna, Stampa</li> <li>• Women poets of the Renaissance [part 2] Franco</li> </ul>	<p>1<sup>st</sup> part: Introduction to the <i>Querelle des femmes</i>:</p> <p>Women poets of the Renaissance. Introduction (from Stortoni &amp; Lillie)-available on LEARN.</p> <p>CP Reading: poems in Stortoni &amp; Lillie</p> <p>2<sup>nd</sup> part: CP reading: Stortoni cont...</p>
Lesson 4 MAY 28 <sup>th</sup>	Baldassare Castiglione Book 3: The Role of Women in the Renaissance Court  High Renaissance female painters: Lavinia Fontana and Sofonisba Anguissola	<ul style="list-style-type: none"> <li>• Introduction to role of the “dama” in Italian Renaissance courts</li> <li>• CP Readings: Castiglione, B. <i>The Book of the Courtier</i> – Book III</li> </ul> <p>Murphey, C. <i>Lavinia Fontana and Le dame della citta’</i></p>	<p>1<sup>st</sup> part: Castiglione reading</p> <p>2<sup>nd</sup> part: Murphey reading</p>
Lesson 5 June 4 <sup>th</sup>	High Renaissance female painters: Lavinia Fontana and Sofonisba Anguissola (cont...)	CP reading: McIver, K. <i>Lavinia Fontana’s Self-Portrait Making Music.</i>	1 <sup>st</sup> part: McIver reading

		CP reading: Garrard, M. <i>Here's Looking at Me.</i>	2 <sup>nd</sup> part: Garrard reading on Anguissola ( <i>Here's looking at me</i> )
Lesson 6 JUNE 11th	Baroque female painters: Artemisia Gentileschi  The role/image of women in Italian opera (1600-1850)	CP reading: Garrard, M. <i>Historical feminism and female iconography</i> (pp. 145-154)  CP reading: Vreeland, S. <i>The Passion of Artemisia.</i> 'The sibille', 'Judith' Vreeland, S. <i>The Passion of Artemisia.</i> 'Agostino', 'The Verdict'  <u>Recordings from Operas</u>	1st part: Garrard reading  2nd part: Vreeland (1-4)  <b>FIRST ESSAY (15%) DUE.</b>
Lesson 7 JUNE 18th	<b>Midterm Test (1 hour)</b>  Italian Women Writers from the <i>Risorgimento</i> to the turn of the 20 <sup>th</sup> Century  The central maternal role in post-unification Italy.  Sibilla Aleramo's <i>Una donna</i> : first Italian feminist novel	<b><u>Readings available on Course Reserves:</u></b> "Maternal prescriptions and descriptions in post-unification Italy" Ursula Fanning  "Sorelle in arte (e politica)..." Katharine Mitchell  EXTRA READING POSTED ON LEARN: Excerpt from Sibilla Aleramo's <i>Una donna (A Woman)</i>	1 <sup>st</sup> part: <b>Midterm test (1 hour)</b>  2 <sup>nd</sup> part: The shift in the Italian female imaginary from the early nineteenth to the beginning of the 20 <sup>th</sup> century -Fanning reading -Mitchell reading -Aleramo excerpt

<p>Lesson 8 JUNE 25th</p>	<p>Late Nineteenth-Century Italian Lesbianism</p> <p>Italian Woman Under Fascism</p> <p>Women in 20<sup>th</sup> century film. The image of the prostitute in Italian Cinema Italian Actresses/Directors and their contribution to Italian Cinema</p>	<p><b><u>Readings available on Course Reserves:</u></b>  “Introduction: Approaching the Search for Italian ‘Lesbians’ Past” and Chapter 1: “Pathologies and Passions in Late Nineteenth-Century Medical Discourses” Charlotte Ross</p> <p>“Sexology and the New Woman under Fascism” Charlotte Ross</p> <p>“Introduction. Italy’s Other Women: Gender and Prostitution in Italian Cinema, 1940-1965” Danielle Hipkins</p> <p>Clips from Italian films pertaining to various epochs: <i>Roma città aperta, Divorzio all’italiana, etc...</i></p>	<p>1<sup>st</sup> part: Ross readings</p> <p>2<sup>nd</sup> part: Hipkins reading</p> <p>Presentation on Italian actresses and female directors</p>
<p>Lesson 9 JULY 9th</p>	<p>20<sup>th</sup> century women writers: Dacia Maraini <i>My Husband</i></p>	<p>EXTRA READINGS ON LEARN: From Simone De Beauvoir’s <i>The Second Sex</i></p> <p>On “Italian (Second Wave) Feminism”</p> <p>Maraini, D. <i>My Husband</i></p>	<p>1<sup>st</sup> part: Second Wave Feminism in France and Italy</p> <p>Maraini <i>My Husband</i> (first seven short stories )</p> <p>2<sup>nd</sup> part: Maraini (rest of the short stories)</p>

<p>Lesson 10 JULY 16th</p>	<p>21<sup>st</sup> –century women writers: Elena Ferrante</p>	<p>Elena Ferrante's <i>My Brilliant Friend</i></p> <p>EXTRA READING ON LEARN ON <b>POSTFEMINISM</b></p>	<p>1st part: Introduction to Elena Ferrante's works</p> <p>2<sup>nd</sup> part: Elena Ferrante's <i>My Brilliant Friend</i>. First part: Ferrante pp. 1-163</p> <p>Is Ferrante's novel postfeminist?</p> <p><b>SECOND ESSAY DUE</b></p>
<p>Lesson 11 July 23rd</p>	<p>First part. Discussion and concluding remarks on Ferrante's <i>My Brilliant Friend</i> pp. 164-331.</p> <p>Second part: REVIEW AND QUESTION TIME [<b>MOCK FINAL TEST AVAILABLE ON LEARN BY THE END OF FIRST WEEK OF JULY</b>].</p>		
<p>Lesson 12 July 25<sup>th</sup> (instead of July 2nd CANADA DAY)</p>	<p><b>FINAL TEST</b> [This exam will test exclusively material covered after the midterm exam]</p>		

### Late Work

Any work submitted past the due date requires documentation in order not to be subject to the late work policy (please inform about any work to be submitted late and provide documentation in a timely manner). Work submitted late will be penalized 2% per day up to 7 days after due date. After 7 days, no work will be accepted.

### Electronic Device Policy

**Please note that the use of electronic devices should be exclusively for the enhancement of learning taking place during class. Any use of electronic devices that is unrelated to the lesson will negatively affect the student's participation mark.**

### Attendance Policy

Students are expected to attend the weekly lecture, to come prepared and to actively participate in the class discussion and activities. 15% of the mark is allotted to attendance and participation.

## **Important Information**

**Academic Integrity:** To maintain a culture of academic integrity, members of the University of Waterloo and its Affiliated and Federated Institutions of Waterloo (AFIW) are expected to promote honesty, trust, fairness, respect, and responsibility. See the [UWaterloo Academic Integrity](#) webpage [for more information](#).

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under the [St. Jerome’s University Policy on Student Discipline](#). For information on categories of offenses and types of penalties, students should refer to [University of Waterloo Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

**Grievance:** A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. [Read the St. Jerome’s University Policy on Student Petitions and Grievances](#).

**Appeals:** A decision made or penalty imposed under the St. Jerome’s University Policy on Student Petitions and Grievances (other than a petition) or the St. Jerome’s University Policy on Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to the [St. Jerome’s University Policy on Student Appeals](#).

**Note for Students with Disabilities:** The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.