



ST. JEROME'S UNIVERSITY

St. Jerome's University at the University of Waterloo
Department of Italian and French Studies
ITALST 111 – Women, Family, Sex, and Tradition in Italy W21

Instructor: Dr. Roberta Cauchi-Santoro

Webex Lecture schedule: MP4 RECORDINGS OF LECTURES WILL BE MADE AVAILABLE SAME DAY AFTER EACH LECTURE.

Lectures occur every Monday, Wednesday effective Monday, January 11, 2021 until Monday, April 12, 2021 from 9:00 AM to 9:45 AM, (UTC-05:00) Eastern Time (US & Canada)

9:00 am | (UTC-05:00) Eastern Time (US & Canada) | 45 mins

Join from the meeting link

<https://uwaterloo.webex.com/uwaterloo/j.php?MTID=m6c4f7f3a42feca8ea578de1302a68ecd>

Join by meeting number

Meeting number (access code): 180 353 6360

Meeting password: p3qXwcG76Cz

Join by phone

Use VoIP only

Location: NA

Email: rcauchis@uwaterloo.ca

Office: NA

TA: NA

Office Hours: Please email me to set up appointment. Office Hours will take place through LEARN Virtual Classroom (Bongo)

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 literature (poetry & prose) and philosophy of Italian women from the medieval period to the twentieth century. This course is taught in English.

Course Goals:

Upon successful 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 twentieth 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 twentieth century.
- C. Assess critically key themes in Italian women writers/artists from the Late Medieval to the twentieth century.
- D. Articulate informed arguments about the development of the Italian family and gender roles as portrayed in Italian literature and art from the late medieval period to the twentieth century.

Learning Outcomes:

UDLE 1: Depth and Breadth of Knowledge

- Describe key eras in Italian Women Writers and Artists.
- Describe most pertinent concepts and overarching themes that pertain to the different eras crucial to Italian Women Writers and Artists.
- Develop knowledge of the most important literary and artistic works/texts (texts is here interpreted in its widest connotation possible e.g., performance texts, artistic texts etc.) in the context of Italian Women Writers and Artists.

UDLE 2. Knowledge of Methodologies

- 2.1 Use historical and philosophical knowledge to contextualize key texts in Italian Women Writers and Artists.
- 2.2 Demonstrate ability to use meta-literary tools to interpret texts.
- 2.3 Engage in innovative thinking that connects ideas expressed in classic texts by Italian Women Writers to their relevance to the present.
- 2.4 Conduct basic research about the different interpretations of key texts in Italian Women Writers and Artists.

UDLE 3. Application of Knowledge

- 3.1 Describe applications of knowledge conveyed by key texts of Italian Women Writers.
- 3.2 Build and enhance understanding of intertextual references within texts by Italian women writers.

UDLE 4. Awareness of Limits of Knowledge

- 4.1 Demonstrate awareness of limits of ideas conveyed in certain texts written in different eras.
- 4.2 Demonstrate awareness of gaps and limits when considering a corpus of works delimited specifically by the nationality of their authors/creators.

UDLE 5. Communication Skills

- 5.1 Demonstrate effective writing about different themes in Italian Women Writers.
- 5.2 Interact effectively with peers' ideas about such themes.

Prerequisites: None

Required texts (ALL TEXTS WILL BE MADE AVAILABLE. THERE ARE NO BOOKS TO BE PURCHASED):

1. Readings for each week are available on **COURSE RESERVES**
2. A few additional 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”.
3. Suggested Films and documentaries to watch will be made available. Links to videos that contextualize the different eras (from medieval era to twentieth century in Italy) are available every week in the lecture folders. These videos help you to contextualize the texts discussed each week.

Grade distribution:

30%	Essay (due 31st March)
25%	24-Hour Take-home Midterm Test (Friday February 12 th)
25%	24-Hour Take-home Final Test (14 th April)
5%	Weekly Participation on the Discussion Board (weeks 2-7)
5%	Weekly Participation on the Discussion Board (weeks 8-13)
5%	Quiz 1 [24-hour] (February 3 rd)
5%	Quiz 2 [24-hour] (March 10 th)

Important Information

Essay (30%):

The Essay is meant to be an opportunity for students to reflect on readings by providing opinions, reactions, thoughts, ideas, and questions related to issues discussed (or stemming from issues related to such ideas) and further researched by students. 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 essay has been clearly scheduled in the course syllabus (to be uploaded to the appropriate essay dropbox on March 31st). The essay must be typed & **DOUBLE SPACED** using Times New Roman (12pt.) font. The essay should be **A MINIMUM** of 5 and a **MAXIMUM** of 8 pages long (works cited page included).

Grading will be based on the following criteria:

- **Evidence of critical thinking,**
- **Logical organization of thoughts and clarity of ideas expressed,**
- **Form (including adherence to MLA style guide),**
- **Grammar, spelling and vocabulary,**

- Evidence of further research carried out by the student.

Readings:

Each week, specific readings (consult COURSE RESERVES and course outline below) are scheduled in the syllabus for discussion. **Students are expected to read the texts carefully and to come up with reflections, reactions to/questions about the readings.** A few of the readings are available on LEARN. Some other texts are supplementary and will be posted under the tag “strongly recommended (NOT OBLIGATORY) further reading.”

Take-home Midterm Test (25%) The midterm test is scheduled for Friday 12th February. The test can be uploaded any time during a 24- hour window and consists of 8 short paragraph questions. The test will be made available at 12: 01am of **Friday 12th February 2021** and it has to be submitted on the same day, the 12th of February, before midnight. This is an open-book test.

Take-home Final Test (25%) The final take-home test is scheduled for the last day of classes- Wednesday 14th April. The test lasts twenty four hours. The final test will consist of a series of long answer questions. This take-home assignment will only test the student’s knowledge of the material covered after the midterm test. It will be made available at 12: 01am of Wednesday **14th April 2021** and it has to be submitted to the final test dropbox on the same day, the 14th of April, before midnight.

Participation in discussions on the Discussion Board (5+5 %): Each week a discussion question (based on the texts assigned for that specific week) will be presented on the discussion board. ALL STUDENTS are expected to participate and contribute their reflections. A participation mark will be assigned after discussions related to weeks 2-7 (5%). The mark for the other 5% will be assigned after weeks 8-13. Please note that participation includes reading other students’ posts before contributing one’s opinion.

Quiz 1 (5%) and Quiz 2 (5%) are scheduled for February 3rd and March 10th respectively. Quizzes are multiple choice questions that test for specific information learned until that point in the course. The second quiz tests for information from the beginning of the course until the date of Quiz 2.

Correspondence:

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

Students are expected to stay abreast of communication about the course through LEARN. I will post slides, links, announcements, recommended readings etc. to the course page on LEARN and therefore students are expected to login on a regular basis. **Webex bi-**

weekly 45- minute lessons will be held on Mondays and Wednesdays 9am- 9 45am. Recordings of these lectures will be available on the same day after every bi-weekly lecture.

If you have urgent questions concerning the course, please email me at rcauchis@uwaterloo.ca.

Important note on PLAGIARISM (Please remember that following a course remotely also implies that I will be EXTRA VIGILANT that you comply with academic integrity):

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 'works cited' page** 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.

Specific information about accessing library resources online for essay writing will be made available on LEARN:

For this semester many library materials can be accessed online via lib.uwaterloo.ca and through the Hathi Trust service. <https://uwaterloo.ca/library/covid-19-updates-library-services-and-operations/hathitrust-emergency-temporary-access-service>

Information about the **services being offered by the UW Libraries** is available at <https://uwaterloo.ca/library/covid-19-updates-library-services-and-operations#access-library-spaces>

Course Schedule

<u>Week 1</u>	<u>Topics</u>	<u>Readings/Viewings available on COURSE RESERVES</u>	<u>Summary</u>
<p>Lesson 1: 11th January</p> <p>Lesson2: 13th January</p>	<p>Introduction to the course.</p> <p>The end of the Medieval Period: Humanism and the Portrayal of Women in Boccaccio</p>	<p>Boccaccio, G. <i>Decameron</i>. Proem & ‘Introduction’</p> <p>Film: <i>Wondrous Boccaccio</i> (2015) Taviani Brothers</p>	<p>Lesson 1: Overview of the female imaginary in Italy</p> <p>Lesson 2: Humanist presentation of women</p>
<p><u>Week 2:</u> Lesson 3 18th January</p> <p>Lesson 4 20th January</p>	<p>The end the Medieval Period: Humanism and the Portrayal of Women in Boccaccio</p> <p>Marriage in Medieval Society</p>	<p>-Boccaccio, G. <i>Decameron</i>. The Novella of Griselda’ and ‘Conclusion’ to the <i>Decameron</i></p> <p>Film: <i>Wondrous Boccaccio</i> (2015) Taviani Brothers</p> <p>Duby, G. ‘Marriage in Early Medieval Society’</p>	<p>Lesson 3: Humanist presentation of women</p> <p>Lesson 4: Marriage in Medieval Italy</p>

<p><u>Week 3</u> Lesson 5: 25th January</p> <p>Lesson 6: 27th January</p>	<p>The concept of the family in Renaissance Italy</p> <p>Gender and Sexual Culture in Renaissance Italy</p>	<p>Excerpts from Alberti, Leon Battista <i>I libri della famiglia</i></p> <p>“Gender and Sexual Culture in Renaissance Italy” by Michael Rocke</p>	<p>Lesson 5: <i>Quattrocento</i> (15th century) concepts of the family</p> <p>Lesson 6: Sodomy, prostitution and sexual culture in Renaissance Italy</p>
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<p><u>Week 4</u> Lesson 7: 1st February</p> <p>Lesson 8 3rd February</p> <p>3rd February</p>	<p>Renaissance Women Writers: Veronica Gambara Vittoria Colonna, Gaspara Stampa</p> <p>Renaissance Courtesans: Veronica Franco</p> <p>QUIZ 1 (24 hours)</p>	<p>Course Reserves: (Stortoni& Lillie – Introduction)</p> <ul style="list-style-type: none"> Poems on LEARN: Stortoni& Lillie: Women poets of the Renaissance [part 1] Gambara, Colonna, Stampa [part 2] Veronica Franco: letters and poems (available on LEARN) WATCH FILM <i>DANGEROUS BEAUTY</i> (link will be sent) 	<p>Lesson 7: Introduction to <i>Querelle des femmes</i>:</p> <p>Women poets of the Renaissance. Introduction (from Stortoni &Lillie)</p> <p>Lesson 8: The Renaissance Courtesans</p>
<p><u>Week 5</u> Lesson 9 8th February</p> <p>Lesson 10: 10th February</p> <p><u>12th February</u></p>	<p>Baldassare Castiglione Book 3: <i>Il Cortegiano</i> Neoplatonism vs. Aristotelianism</p> <p>The Role of Women in the Renaissance Court</p> <p>MIDTERM TEST (24 hours)</p>	<ul style="list-style-type: none"> Introduction to role of the “<i>dama</i>” (noble lady) in Italian Renaissance courts: Castiglione, B. <i>The Book of the Courtier</i> – Book III 	<p>Lesson 9: Neoplatonism vs. Aristotelianism</p> <p>Lesson 10: The Renaissance noble lady as a civilizing force.</p>
<p><u>Reading Wk 13- 21st February</u></p> <p><u>Week 6</u> Lesson 11 22nd February</p> <p>Lesson 12: 24th February</p>	<p>Reading Week</p> <p>High Renaissance female painters: Lavinia Fontana</p>	<p>Reading Week</p> <ul style="list-style-type: none"> McIver, K. <i>Lavinia Fontana’s Self-Portrait Making Music</i>. Murphey, C. <i>Lavinia Fontana and Le dame della citta’</i> 	<p>Reading Week</p> <p>Lesson 11: High Renaissance Italian female painters</p> <p>Lesson 12: Female painters and patronage</p>

<p><u>Week 7:</u> Lesson 13 March 1st</p> <p>Lesson 14 March 3rd</p>	<p>High Renaissance female painters: Sofonisba Anguissola</p> <p>Baroque female painters: Artemisia Gentileschi</p>	<p>Garrard, M. <i>Here's Looking at Me.</i></p> <p>Garrard, M. <i>Historical feminism and female iconography</i> (pp. 145-154)</p>	<p>Lesson 13: Garrard reading on Anguissola (<i>Here's looking at me</i>)</p> <p>Lesson 14: Historic Female Iconography Garrard reading on female iconography</p>
<p><u>Week 8</u> Lesson 15: 8th March</p> <p>Lesson 16: 10th March</p>	<p>Artemisia Gentileschi</p> <p>Italian women in opera QUIZ 2</p>	<p>Vreeland, S. <i>The Passion of Artemisia.</i> 'The sibille', 'Judith' Vreeland, S. <i>The Passion of Artemisia.</i> 'Agostino', 'The Verdict'</p> <p>Presentation on women and opera: The role/image of women in Italian opera (1600-1850)</p>	<p>Lesson 15: Vreeland (1-4) Artemisia's Life</p> <p>Lesson 16: Women in Opera</p>
<p><u>Week 9:</u> Lesson 17 17th March</p>	<p>Italian Women Writers from the <i>Risorgimento</i> to the turn of the 20th Century The central maternal role in post-unification Italy.</p>	<p>Course Reserves: "Maternal prescriptions and descriptions in post-unification Italy" Ursula Fanning</p>	<p>Lesson 17: -Discourse about maternity in Risorgimental and Post-Unification Italy</p>

<p>Lesson 18 22nd March</p>	<p>Italian Women Writers in the second half of the nineteenth century: journalism, conduct books, women as educators</p>	<p>Mitchell Katherine, ed. Introduction. <i>Italian Women Writers: Gender and Everyday Life in Fiction and Journalism 1870-1910</i>. Toronto: Toronto UP, 2014. pp. 3-14</p>	<p>Lesson 18: Women writers as educators</p>
<p><u>Week 10:</u> Lesson 19 24th March</p> <p>Lesson 20 29th March</p>	<p>Late Nineteenth-Century Italian Lesbianism</p> <p>Italian Woman Under Fascism</p>	<p>Introduction: Approaching the Search for Italian ‘Lesbians’ Past” and Chapter 1: “Pathologies and Passions in Late Nineteenth-Century Medical Discourses” Charlotte Ross</p> <p>Caldwell, Leslie. “Madri d’Italia: Film and Fascist Concern with Motherhood” <i>Women and Italy: Essays on Gender, Culture and History</i>. Baranski, Zygmunt and Shirley Vinall. London: Macmillan, 1991. pp.43-63</p>	<p>Lesson 19: Female Same-Sex Liaisons at the turn of 20th century Italy</p> <p>Lecture 20: Women in Fascist Italy</p>
<p><u>Week 11:</u> Lesson 21 31st March</p> <p>Lecture 22: 5th April</p>	<p>20th century women writers: Second Wave Feminism</p> <p>Second Wave Feminism in Italy</p>	<p><u>READING ON LEARN:</u> From Simone De Beauvoir’s <i>The Second Sex</i></p> <p>Introduction. <i>Italian Feminist Thought: A Reader</i>. Eds. Paola Bono and Sandra Kemp. UK: Basil Blackwell, 1991, pp. 1-29</p>	<p>Lecture 21: Second Wave Feminism in France and Italy ESSAY DUE</p> <p>Lecture 22: Second Wave Feminism in Italy</p>

<p><u>Week 12:</u> Lecture 23: 7th April</p> <p>Lecture 24: 12th April</p>	<p>Dacia Maraini <i>My Husband</i> (selection)</p> <p>Dacia Maraini <i>My Husband</i> (selection)</p>	<p>Course Reserves: Maraini, D. <i>My Husband</i> (selected stories) [MOCK FINAL TEST AVAILABLE ON LEARN].</p> <p>REVIEW AND QUESTION TIME</p>	<p>Lecture 23: Maraini <i>My Husband</i> (selection from short stories on COURSE RESERVES)</p> <p>Lecture 24: Dacia Maraini <i>My Husband</i> (selection on LEARN)</p>
<p><u>Week 13:</u> Lecture 25: 14th April NO LECTURE</p>	<p style="text-align: center;">24-HOUR TAKE-HOME FINAL TEST [The final test will exclusively focus on material covered after the midterm test]</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.

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.

Intellectual Property:

Students should be aware that this course contains the intellectual property of their instructor, and/or St. Jerome's University. Intellectual property includes items such as:

1. Lecture content, spoken and written (and any audio/video recording thereof);
2. Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
3. Questions or solution sets from various types of assessments (e.g., assignments, quizzes, mock tests, final exams); and
4. Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights.

For this reason, it is necessary to ask the instructor, and/or St. Jerome's University for permission

before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor, TA, or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

Mental Health Support on campus and in the community

Please be aware that SJU offers help to students who need mental health support during the semester. Lindsay Thompson is the SJU Wellness Coordinator (Lindsay.thompson@uwaterloo.ca) and is available by email. The UWaterloo Faculty of Arts provides details on available support on its website.