



ST. JEROME'S UNIVERSITY

St. Jerome's University at the University of Waterloo
Department of Italian and French Studies
ITALST 111 – Sex, Marriage and Family Traditions in Italy
Winter 2022

Instructor: Dr. Roberta Cauchi-Santoro

Lecture schedule: Mondays and Wednesdays 1- 2 20pm (virtual lectures on Mondays and Wednesdays 1-2pm)

Lectures are online at least until the 23rd of January. Please go to the LEARN course shell Italst 111W22, go to COURSE HOME> CALENDAR> click to join the scheduled lecture (first one on January 5th). Alternatively, access the live lectures by going to the LEARN course shell Italst 111W22 COURSE HOME> Click here to Access WEBEX> click on the scheduled lesson.

Alternatively, click here for the first lecture:

https://iti.educonnector.io/webex/meetings/3136477/launch?meeting_session_id=24808865

Virtual Lessons have been scheduled for all the course. If we move back to in-person instruction, the remaining online lectures will be deleted and the lessons will resume in SJ2 2002 every Monday and Wednesday at 1pm.

Location: SJ2 2002

Email: rcauchis@uwaterloo.ca

Office: SH 2211

TA: /

Office Hours: Mondays and Wednesdays 11 30am- 12 30pm (if instruction resumes to in-person). For virtual office hours, please send me an email with dates and times of your availability and you will receive the link to join through Bongo Virtual Classroom.

Course description:

Sex, Marriage and Family Traditions in Italy

This course explores the contributions of Italian women artists, writers, and intellectuals from the Medieval times through the Renaissance and Baroque periods. The focus will be on sexual culture, the institutions of marriage and the family.

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, marriage and family traditions and the Italian female imaginary from the late medieval epoch to the Baroque era.
- 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 Baroque era.
- C. Assess critically key themes in Italian women writers/artists from the late Medieval to the Baroque eras.
- D. Articulate informed arguments about the development of the Italian family and gender roles as portrayed in Italian literature, theatre, art and opera from the late medieval to the Baroque eras.

Prerequisites: None

Required texts:

1. Readings for each week are available on COURSE RESERVES. To access course reserves, go to LEARN Italst 111 W22 COURSE HOME>LIBRARY RESOURCES> Get course reserves.
2. 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 (Non Obligatory) Readings”.
3. Suggested Films to watch will be made available.
4. Every week, I will post a write-up which sums up the week’s themes. There will be 12 of these write-ups and they will be labelled UNIT 1-12. The weekly Units serve to explain how the different readings coalesce and build on each other to explore the major themes explored in this course.

Grade distribution:

- 25% Essay (due on the ESSAY DROPBOX on 23rd March)
- 20% In class OR 24- hour Midterm Test (February 28th)
- 25% In class OR 24-Hour Final Test (4th 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 on LEARN QUIZ] (February 14th)
- 5% Quiz 2 [24-hour on LEARN QUIZ] (March 16th)
- 10% Class Participation

Important Information

Essay (25%): Essays are 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 dropbox on March 23rd 2022). 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 page (works cited page NOT 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 Weeks 1-12 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.** Some of the readings are available on LEARN. Some other texts are supplementary and will be posted under the tag "optional further reading."

Midterm Test (20%) The midterm test is scheduled for February 28th 2022. The exam will be in-person if in-person instruction has resumed. If classes are still carried out virtually, the midterm test will be carried out on the MIDTERM DROPBOX. If carried out on DROPBOX, the test will be made available at 12: 01am of Monday 28th February 2022 and it has to be submitted on the same day, the 28th February 2022, before midnight. Students may upload their completed midterm test any time during the 24 hours available. The test will consist of 8 short paragraph questions.

Final Test (25%) The final term test is scheduled for Monday April 4th 2022. The exam will be in-person if in-person instruction has resumed. If classes are still carried out virtually, the final term test will be carried out on the FINAL TEST DROPBOX. If carried out on DROPBOX, the test will be made available at 12: 01am of Monday 4th April 2022 and it has to be submitted on the same day, the 4th of April 2022, before midnight. Students may upload their completed final test any time during the 24 hours available. The test will consist of 8 short paragraph questions and a long paragraph question. Only themes discussed AFTER THE MIDTERM TEST WILL BE TESTED.

Participation in class (10%) discussions on the Discussion Board (10%): 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. The discussions start in the second week of classes. Each discussion opens on Monday at 12:01am and closes on Sunday 11 59pm. Another 10% will assess students' participation in class (both virtually and/or in-person)

Quizzes: Quiz 1 (5%) and Quiz 2 (5%) are scheduled for February 14th and March 16th respectively. Quizzes are multiple choice questions that test for specific information learned until that point in the course. Mock quizzes will be posted before each quiz. The quizzes will be open for 24 hours and students can complete them any time during those 24 hours. The

second quiz tests for information discussed from the beginning of the course until the date of Quiz 2.

Correspondence:

Students are expected to check their email DAILY and 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, links, announcements, recommended readings etc. to the course page on LEARN and students are expected to login on a regular basis. Webex bi-weekly lessons will be held on a Mondays and Wednesdays from 1pm-2 pm (until we resume back to in-person classes) . Recordings of these lectures will be available after every bi-weekly lecture in the folder labelled with the date of the lecture.

If you have urgent questions concerning the course, please email me at rcauchis@uwaterloo.ca. **For generic questions about the course, please post your question on the discussion board.**

Important note on PLAGIARISM (Please remember that following a course, or even half the 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.

Course Schedule

<u>Week 1</u>	<u>Topics</u>	<u>Readings/Viewings</u>	<u>Summary</u>
Lesson 1: January 5th	Introduction	N/A	Lesson 1: Why study about marriage practices, sexual mores and women writers of the past?
<u>Week 2:</u> Lesson 2 January 10 th	The end the Medieval Period: Humanism and the Portrayal of Women in Boccaccio	Boccaccio, G. <i>Decameron</i> . Proem, 'Introduction' & Conclusion (COURSE RESERVES- WK2) .	Lesson 2: Misogyny and Proto-Feminism in late medieval period
Lesson 3 January 12 th	Women in Boccaccio	Film: <i>Wondrous Boccaccio</i> (2015) Taviani Brothers (COURSE RESERVES- WK2) Boccaccio, G. <i>Decameron</i> . X.10 The Novella of Griselda (COURSE RESERVES- WK2)	Lesson 3: Marriage in Boccaccio: Misogyny and Proto-Feminism

<p><u>Week 3:</u></p> <p>Lesson 4 January 17th</p> <p>Lesson 5 January 19th</p>	<p>Marriage Practices in 1300s Marriage in Medieval Society</p> <p>Marriage Practices in the 1400s Case study from the 1400s: Giovanni and Lusanna</p>	<p>Duby, G. "Marriage in Early Medieval Society (COURSE RESERVES- WK3)</p> <p><i>Giovanni and Lusanna</i>- Brucker (COURSE RESERVES- WK3)</p>	<p>Lesson 4: Women and the medieval marriage. Marriage in the Italian peninsula in the 1300s</p> <p>Lesson 5: Divorce late medieval- style</p>
<p><u>Week 4</u></p> <p>Lesson 6: January 24th</p> <p>Lesson 7: January 26th</p>	<p>The concept of the family in the Renaissance</p> <p>Gender and Sexual Culture in Renaissance Italy</p>	<p>Excerpts from Alberti, L. <i>Della famiglia</i> (COURSE RESERVES- WK4)</p> <p>"Gender and Sexual Culture in Renaissance Italy" by Michael Rocke (COURSE RESERVES- WK4)</p>	<p>Lesson 6: <i>Quattrocento</i> concepts of the family</p> <p>Lesson 7: Sodomy, prostitution and sexual culture in Renaissance Italy</p>

<p><u>Week 5</u> Lesson 8: January 31st</p>	<p>Renaissance Women Writers: Veronica Gambara Vittoria Colonna, Gaspara Stampa</p>	<p>(Stortoni& Lillie – Introduction) (COURSE RESERVES-WK5)</p> <ul style="list-style-type: none"> • Poems : Women poets of the Renaissance [part 1] Gambara, Colonna, Stampa (on LEARN folder LESSON 8) 	<p>Lesson 8: Introduction to the Renaissance <i>Querelle des femmes:</i></p> <p>Women poets of the Renaissance. Introduction (from Stortoni &Lillie)- Noble lady poets and musicians</p>
<p>Lesson 9: February 2nd</p>	<p>Renaissance Courtesans: Veronica Franco</p>	<ul style="list-style-type: none"> • [part 2] Veronica Franco: letters and poems (on LEARN folder LESSON 9) <p>WATCH FILM <i>DANGEROUS BEAUTY</i> (COURSE RESERVES-WK5)</p>	<p>Lesson 9: The Renaissance Courtesans</p>
<p><u>Week 6</u> Lesson 10 February 7th</p>	<p>Baldassare Castiglione Book 3: <i>Il Cortegiano</i> Neoplatonism vs. Aristotelianism</p>	<ul style="list-style-type: none"> • Introduction to role of the “<i>dama</i>” in Italian Renaissance courts 	<p>Lesson 10: Neoplatonism vs. Aristotelianism</p>
<p>Lesson 11: February 9th</p>	<p>The Role of Women in the Renaissance Court</p>	<ul style="list-style-type: none"> • Castiglione, B. <i>The Book of the Courtier</i> – Book III COURSE RESERVES-WK6) 	<p>Lesson 11: The Renaissance noble lady as a civilizing force in the family and at court.</p>

<p>Week 7 Lesson 12 February 14th</p> <p>Lesson 13: February 16th</p>	<p>High Renaissance female painters: Sofonisba Anguissola</p> <p>Renaissance female painters: Lavinia Fontana</p> <p>Renaissance female painters and patronage</p>	<p>Garrard, M. <i>Here's Looking at Me.</i> (COURSE RESERVES-W7)</p> <p>McIver, K. <i>Lavinia Fontana's Self-Portrait Making Music.</i> (COURSE RESERVES-WK7)</p> <p>Murphey, C. <i>Lavinia Fontana and Le dame della citta'</i> (COURSE RESERVES-WK7)</p>	<p>Lesson 12: Anguissola's attack on Renaissance masculinist discourse QUIZ 1</p> <p>Lesson 13: Renaissance Italian female painters: the first high-earning breadwinners</p> <p>Female painters and patronage</p>
<u>READING WEEK</u>			
<p>Week 9: Lesson 14 February 28th</p> <p>Lesson 15 March 2nd</p>	<p>MIDTERM TEST</p> <p>Marriage Practices after the Counter reformation</p>	<p>MIDTERM TEST</p> <p>(Reading available on LEARN)</p>	<p>Lesson 14: MIDTERM TEST</p> <p>Lesson 15: Post-Tridentine Marriage Practices</p>
<p>Week 10 Lesson 16: March 7th</p> <p>Lesson 17: March 9th</p>	<p>Baroque female painters: Artemisia Gentileschi</p> <p>Artemisia Gentileschi</p>	<p>Garrard, M. <i>Historical feminism and female iconography</i> (pp. 145-154) (COURSE RESERVES:WK10)</p> <p>Vreeland, S. <i>The Passion of Artemisia.</i> 'The sibille', 'Judith'</p>	<p>Lesson 16: Historic Female Iconography</p> <p>Lesson 17: Vreeland (1-4)</p>

		Vreeland, S. <i>The Passion of Artemisia</i> . 'Agostino', 'The Verdict' <u>WATCH FILM ARTEMISIA (2020 Dir. JORDAN RIVER)</u> (COURSE RESERVES-WK10)	Artemisia's Life: assault, trial, request for <i>nozze di riparo</i> , and artistic achievement.
<u>Week 11:</u> Lesson 18 March 14 th	Women Philosophers' Response to misogynistic treatises: Tullia D'Aragona	<i>Dialogue on the Infinity of Love</i> (COURSE RESERVES-WK 11)	Lesson 18: Women hitting back at 16 th - and 17 th - century misogyny Tullia D'Aragona
Lesson 19 March 16 th	Treatise in favour of women Lucrezia Marinella	Marinella's " <i>La nobilita'et l'eccellenza delle donne</i> " ("Of the Nobility and Excellence of Women")(1601) (COURSE RESERVES-WK11)	Lesson 19: Lucrezia Marinella QUIZ 2
<u>Week 12:</u> Lesson 20 March 21 st	The female figure in the High Renaissance Epic: The androgenous woman warrior	Amazonian Knots, Gender, Genre and Ariosto's Women Warriors (COURSE RESERVES-WK12) Excerpt from Ludovico Ariosto's <i>L'Orlando furioso</i> (LEARN folder lesson 20)	Lesson 20: The Portrayal of Women in the Italian Renaissance Epic The Woman Warrior in the Renaissance Epic
Lesson 21 March 23 rd	<i>La Commedia dell'Arte</i>	(Reading on LEARN folder Lesson 21)	Lecture 21: Women allowed on stage after 1560s- <i>commedia dell'arte</i>

			From Courtesan to Actress on Stage ESSAY DUE
Week 13: Lecture 22: March 28th	The Actress on Stage as the new Diva- Isabella Andreini	(Reading on LEARN in folder Lecture 22)	Lecture 22: Isabella Andreini
Lecture 23: March 30th	Italian women in opera	Presentation on women and opera: The role/image of women in Italian opera (1600-1850)	Lecture 23: Portrayal of Women in Opera
Week 14: Lesson 24 April 4 th	REVIEW AND QUESTION TIME [MOCK FINAL TEST AVAILABLE ON LEARN] FINAL TEST [The final test will exclusively focus on material covered after the midterm test]		

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.

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. 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.

