



ST. JEROME'S UNIVERSITY

St. Jerome's University at the University of Waterloo
Department of Italian and French Studies
ITALST 112 – Women, Sexual Identities and Relationships in Italy

Instructor: Dr. Roberta Cauchi-Santoro

Lecture schedule: Mondays and Wednesdays 1pm- 2 20pm

Back-up Webex lectures: Click on the WebEX widget and then on the scheduled lecture. These scheduled lectures are only as back-up. The course is delivered in person.

Location: SJ2 2007

Email: rcauchis@uwaterloo.ca

Office: SH 2211

TA: /

Office Hours: Mondays and Wednesdays 11 30-12 30pm

COURSE CONTINGENCY PLANS:

Please note that back-up synchronous sessions have been scheduled for every single lesson of this course. These can be accessed by clicking on the WebEX widget on the homepage in the LEARN Ital 112/SMF 112 W23 course. Students who need to temporarily self-isolate or are sick can join the lesson online. However, students need to contact the instructor beforehand and show proof of their claim before they are authorized to join the online lesson.

If the whole class is forced to move online for a week, or more, students will be joining each class by clicking on the scheduled lesson in the WebEX widget. In that case, the online lesson will last the full 80 minutes. If this situation were to happen, recordings of the synchronous sessions will be made available. If the course were to be forced to be delivered online, both midterm and final tests will also be administered through LEARN DROPBOXES and group presentations would also be delivered online.

Course description:

Women, Sexual Identities and Relationships in Italy

This course explores the contributions of Italian women artists, writers, and intellectuals from the Enlightenment until contemporary times. The emphasis, albeit not exclusive, will be on the contribution of Italian women, the expression of sexual identities, the nature of relationships, and the influence of family ties.

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 ‘long eighteenth century’ until contemporary times.
- B. Develop a framework that will enable reflection on the role of women and the female imaginary in Italian literature and art from the ‘long eighteenth century’ until contemporary times.
- C. Assess critically key themes in Italian women writers/artists from the Enlightenment until contemporary times.
- D. Articulate informed arguments about the development of gender roles as portrayed in Italian literature, art and philosophy from the Enlightenment until contemporary times.

Prerequisites: None

Required texts:

- 1. Readings for each week are available on 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.

Grade distribution:

- 30% Final Essay Outline [5%] and Final Essay [25%] (outline is due on February 15th and the final essay is due on March 15th)
- 20% Midterm Test (on February 27th)
- 25% Final Test (on April 5th)
- 5% Weekly Participation on the Discussion Board (wks 2-6)
- 5% Weekly Participation on the Discussion Board (wks 7-11)
- 10% (8%+2%) Class Attendance and Participation (1% + 1% are exclusively assigned to attendance and participation in online guest lectures).
- 5% Group Presentation

Important Information

Final Essay Outline [5%] and Final 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: Information about the structure that essays should take will be posted on LEARN at the beginning of the course. Both the

essay outline and the essay have been clearly scheduled in the course syllabus (to be uploaded to the appropriate drop boxes on 15th February [outline] and on 15th March [full essay]). 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.

Grading will be based on the following criteria:

- **Content: relevance of material presented;**
- **Argument: Evidence of critical thinking;**
- **Logical organization of thoughts and clarity of ideas expressed;**
- **Expression: Grammar, spelling and vocabulary;**
- **Form (including adherence to MLA style guide): 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 to class ready to share reflections/ reactions and to ask questions about the readings.** Most readings are available on COURSE RESERVES and LEARN. Some other texts are supplementary and will be posted under the tag “strongly recommended further reading.”

Midterm Test (20%)

The midterm test is scheduled for 27th February. The test will assess all the material covered up until the last lesson before reading week. The midterm test is carried out in class and lasts 80 minutes. It consists of 8 short paragraph questions.

Final Test (25%)

The final test is scheduled for the last class which falls on Wednesday 5th April. The test lasts 80 minutes. The final test will consist of a series of short and long answer questions and one synoptic short essay. This final test will only assess the student’s knowledge of the material covered after the midterm test.

Participation 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. Discussions start in the second week of the term for a total of 10 discussions (worth 1% each).

Class Attendance and Participation (8+2%): Attendance will be taken at each bi-weekly lecture. Students are expected to come to class prepared and to participate in class discussion and group work. 1% is specifically assigned to attendance and participation in each of

the GUEST lectures. Students are thus expected to attend the online GUEST LECTURES and also field questions.

Group Presentation: (5%): Groups of 3 will be formed and they will present on a topic of their choice relevant to the course. The names of students in the group and the chosen theme need to be communicated to the instructor by March 31st. The group presentations will take place on Monday April 3rd. Students in the audience are expected to field questions to the presenters. A rubric on how presentations will be evaluated will be made available. Each presentation should be no more than 8 minutes long. Each group needs to fill in the standard Group Assignment Checklist and submit it prior to the presentation:

https://uwaterloo.ca/arts/sites/ca.arts/files/uploads/files/group_assignment_disclosure.pdf

Correspondence:

Students are expected to stay abreast of communication about the course through LEARN Ital 112/SMF 112 W23. I will post slides, links, course notes, announcements, recommended readings etc. to the course page on LEARN and therefore students are expected to login on a regular basis. Webex lessons are scheduled as a fall-back solution should in-person lessons become impossible. Recordings of these lectures will be available. Guest lectures will be delivered online.

If you have questions concerning the course, please post your question on the “Ask the Instructor” discussion box in LEARN. If your concern is more personal, please email me at 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 ‘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 will be made available on LEARN.

Course Schedule

<u>Week 1</u>	<u>Topics</u>	<u>Readings/Viewings</u>	<u>Summary</u>
Lesson 1: January 9th	Introduction: Italian Women and the Female Imaginary from the 1700s onwards.	/	Lesson 1: Overview of the female imaginary in Italy from the 1700s onwards
Lesson 2: January 11th	Elisabetta Caminer Turra and the Long 18 th -Century female journalism in the Veneto region	COURSE RESERVES: “Selected Writings of an Eighteenth-Century Venetian Woman of Letters,” Catherine Sama: Poem for a friend on Love’s	Lesson 2: Long 18 th century female journalism in the Italian peninsula

		<p>Disillusionments (October 1770) Letters to Giuseppe Pelli Bencivenni (Venice, 20th October 1770; 17th November 1770; 5th January 1771; 19th January 1771; 28th September 1771;); Preface to Modern Theatrical Compositions in Translations (1772).</p>	
<p><u>Week 2</u> Lesson 3: 16th January</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 3: Discourse on the maternal in post- <i>Risorgimento</i> Italy</p>
<p>Lesson 4: 18th January</p>	<p>Women writers as educational authors in post-<i>Risorgimento</i> Italy: 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 4: Women writers as educators in post- <i>Risorgimento</i> Italy</p>

<p>Week 3 Lesson 5: 23rd January</p>	<p>Late Nineteenth-Century Italian Female Same-Sex Relationships</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>Lesson 5: Female Same-Sex Liaisons at the turn of the 20th-century</p>
<p>Lesson 6 25th January</p>	<p>First Wave Feminism in Italy: Social Motherhood, Maria Montessori and Sibilla Aleramo</p>	<p>Moretti, Erica. “Beyond Biological Ties: Sibilla Aleramo, Maria Montessori, and the Construction of Social Motherhood.” <i>Italian Culture</i>, vol.32, no. 1, 2014, pp. 32-49</p> <p>“Sorelle in arte (e politica): The 'Woman Question' and Female Solidarity in the Fin de Siècle” Mitchell, Katharine,</p>	<p>Lesson 6: First Wave feminism in turn-of- the- 20th century Italy: Social Motherhood</p>
<p>Week 4 Lesson 7 30th January</p>	<p>Questioning Womanhood and the Italian Bourgeoise Marriage at the turn of the 20th century: Sibilla Aleramo <i>A Woman</i></p> <p>ONLINE GUEST LECTURE: Prof. Cristina Caracchini, Western University.</p>	<p>Novel: <i>A Woman</i> (1906) by Sibilla Aleramo</p>	<p>Lesson 7: Sibilla Aleramo <i>A Woman</i></p>
<p>Lesson 8: 1st February</p>	<p>Italian Women Under Fascism</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 “ Sexology in Fascist Italy”-Charlotte Ross</p>	<p>Lesson 8: Women in Fascist Italy: Wives, Mothers, Mistresses</p> <p>Projection of Italian Women in Fascist Cinema</p>

<p><u>Week 5</u> Lesson 9 6th February</p> <p>Lesson 10: 8th February</p>	<p>Post-War Realities of Italian Women Anna Maria Ortese</p> <p>Post-War Italian cinema: the portrayal of the prostitute. Introduction.</p>	<p>Selected readings from Ortese (available on LEARN)</p> <p>The prostitute in the emerging Italian Cinema of the 1940s, 1950s and 1960s. “Italy’s Other Women: Gender and Prostitution in Italian Cinema, 1940-1965” Danielle Hipkins</p>	<p>Lesson 9: Selected readings from Ortese’s novels</p> <p>Lesson 10: Post-War Italian cinema: the portrayal of the prostitute.</p>
<p><u>Week 6:</u></p> <p>Lesson 11 13th February</p> <p>Lesson 12 15th February</p>	<p>Italian female film directors: Lina Wertmüller</p> <p>Americanization of Italian Women: The Italian Mrs. Consumer</p>	<p>Watch Wertmüller “Pasqualino Sette Bellezze” (1975)</p> <p>Reading: Jessica Harris “The Italian Mrs. Consumer”</p>	<p>Lesson 11: Film Director: Wertmüller and the construction of gender on screen</p> <p>Lesson 12: American consumerism and post WWII Italian women</p> <p>ESSAY OUTLINE DUE</p>
<p><u>READING</u></p>	<p><u>WEEK</u></p>	<p><u>READING</u></p>	<p><u>WEEK</u></p>
<p><u>Week 8</u> Lesson 13: 27th February</p>	<p>MIDTERM TEST</p>	<p>MIDTERM TEST</p>	<p>MIDTERM TEST</p>

<p>Lesson 14: 1st March</p>	<p>Pre-cursors to Second Wave Italian Feminism</p>	<p>From Simone De Beauvoir's <i>The Second Sex</i> (1949) "Intro: Coming from the South"</p> <p>Interculturality and intertextuality: Adrienne Rich, Luce Irigaray and the beginning of second wave Italian feminism</p>	<p>Lesson 14: Second wave feminism in France and Italy:</p> <p>Rich, Irigaray and Italian feminism</p>
<p>Week 9: Lesson 15 6th March</p> <p>Lesson 16 8th March</p>	<p>Second Wave Feminist Manifesto in Italy: Carla Lonzi- "Let us spit on Hegel" <i>Rivolta Femminile</i> The Turbulent 1970s- Legalization of Divorce and Abortion</p> <p>Dacia Maraini <i>My Husband</i></p>	<p>Carla Lonzi "Let us spit on Hegel"</p> <p>Second Wave Writer: Dacia Mariani <i>My Husband</i> (selection of short stories)</p>	<p>Lesson 15: Italian Feminist Manifesto</p> <p>Lesson 16: Dacia Mariani <i>My Husband</i></p>
<p>Week 10: Lesson 17 13th March</p> <p>Lesson 18 15th March</p>	<p>Italian Feminist Philosophers: Sexual Difference Made in Italy</p> <p>Remembering Second-Wave Feminist Revolution: Elena Ferrante's <i>My Brilliant Friend</i></p>	<p>"The Passion of Feminine Difference beyond Equality," Luisa Muraro, "Who engenders Politics?" Adriana Cavarero,</p> <p><i>My Brilliant Friend</i></p> <p>Saverio Costanzo and Alba Rohrwacher's filmed</p>	<p>Lesson 17: Luisa Muraro and Adriana Cavarero</p> <p>Lecture 18: Introduction to Elena Ferrante's works: gender,</p>

		version of Elena Ferrante's "L'amica geniale" (<i>My Brilliant Friend</i>) [MOCK FINAL TEST AVAILABLE AT THE END OF THE WEEK ON LEARN].	sexual identities and female friendships ESSAY DUE
<u>Week 11</u> Lesson 19: 20th March	Migration Literature: Identity, Relationships and Family ties in the narratives of Italy's New Women-- Migration Literature: Igiaba Scego	Igiaba Scego <i>Adua</i>	Lecture 19: Igiaba Scego
Lesson 20: 22nd March	Identity, Relationships and Family ties in the narratives of Italy's New Women-- Migration Literature: Cristina Ali Farah	Cristina Ali Farah <i>Little Mother</i>	Lecture 20: Cristina Ali Farah
<u>Week 12:</u> Lesson 21 27th March	Black Italian Women in Italian Cinema	Film: "La ragazza dalla pelle di luna" dir. Luigi Scattini (1972)	Lecture 21: Black Italian Women on the Screen
Lecture 22: 29th March	Italy's First Female Prime Minister: Giorgia Meloni and the Italian Feminism of the Right	GUEST LECTURE PROF. RUTH GLYNN (University of Bristol, UK)	Lecture 22: GUEST LECTURE online GROUP PRESENTATION TITLES DUE BY FRIDAY 31st MARCH

<p>Week 13 Lecture 23 3rd April</p> <p>Lecture 24 5th April</p>	<p>GROUP PRESENTATIONS</p> <p>FINAL TEST</p>	<p>GROUP PRESENTATIONS</p> <p>FINAL TEST</p>	<p>GROUP PRESENTATIONS</p> <p>Lecture 24: FINAL TEST [The final test will exclusively focus on material covered after the midterm test]</p>
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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.

Rules for Group Work in Assignments:

When working on a group assignment, a Group Assignment Checklist must be completed and submitted with the assignment:

https://uwaterloo.ca/arts/sites/ca.arts/files/uploads/files/group_assignment_disclosure.pdf

Mental Health Services: On Campus

On Campus:

- Counselling Services: counselling.services@uwaterloo.ca / 519-888-4567 x32655
- **MATES**: one-to-one peer support program offered by Federation of Students (FEDS) and Counselling Services
- Health Services Emergency service: located across the creek from Student Life Centre

Off campus, 24/7:

- **Good2Talk**: Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 x6880
- **Here 24/7**: Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- **OK2BME**: set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 x213

Full details can be found online on the Faculty of Arts [website](#).