Hey Chef,
Could you please proofread tonight's menu?
Thanks, Italia

Antipasti

IL TRICOLORE

Although Dante is Italian, and tomatoes are Italian, Dante
never knew tomatoes. What will we do?

PROSCIUTTO CRUDO
platter of fascist pig thighbone meat

IL GRAND TOUR
platter of mixed cheeses, charcuterie, art students, and ozio

Primi

IL POLENTONE
white polenta with cod for our northern guests?

IL TERRONE
Casareccio with ragù napoletano for the indolent South
substitute with couscous instead?

SPAGHETTI AI ROMANI
served with garlic and dried tomatoes, hold the barbarians

RISOTTO ALLA PESCATORA
straight from the risaie, with a splash from the Fourth Shore

Secondi

VEAL ALLA FORZA ITALIA
rich cut of populism

POLLO ALLA CACCIAFORO
typical poor man's dish from Tuscany

AGNELLO AL FORNO CON PATATE
young, forlorn lamb with roasted potatoes

Contorni

PANZANELLA SALAD
A Tuscan tomato salad

MELANZANE GRILIGLATE
"I am not racist, I just don't like eggplants"

Dolci

TORTA A STRATI DI CREMA E PISTACCHI
Cake with layers of Sicilian (i.e. mastica) pistachios

GELATO DELLA MAMMA
gelato served on the head of Italia Turrita who weeps in an
overdramatic, stereotypically "feminine" manner as she sees
what has become of her (barely existent from the beginning)
nation, which has "lost its Italianess" at the hands of the
immigrants that are actually cooking all of the food on this menu

Hey Italia,
Just a few minor changes!

Thanks, Dana
# Courses Taken for Concentration Credit

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Fall 2014</td>
<td><strong>History and Literature 90ay:</strong> Youth Protest in Europe</td>
<td>Rachel Gillett</td>
<td>Critical overview of the 1968 youth movements in Czechoslovakia, France, Germany</td>
</tr>
<tr>
<td>Fall 2014</td>
<td><strong>Italian 132:</strong> Deconstructing Rome</td>
<td>Federica Pedriali</td>
<td>Study of Rome’s many layers from theoretical, historical, literary, filmic, political and urban planning perspectives</td>
</tr>
<tr>
<td>Spring 2015</td>
<td><strong>History and Literature 97:</strong> Sophomore Tutorial: Landscaping Latin America</td>
<td>Ezer Vierba and</td>
<td>Exploration of imaginings of Latin America’s landscapes by cartographers, novelists, natives, poets and explorers</td>
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<td>Rebeca Hey-Colón</td>
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<tr>
<td>Spring 2015</td>
<td><strong>History 1115:</strong> Early Modern History, 1450-1789</td>
<td>Daniel Juette</td>
<td>Survey of early modern European history. Major topics include: the discovery of the New World, the Renaissance, the Protestant Reformation, the Scientific Revolution and the Enlightenment</td>
</tr>
<tr>
<td>Spring 2015</td>
<td><strong>Italian 133:</strong> Italy: The Seven Deadly Sins</td>
<td>Federica Pedriali</td>
<td>Investigation of the real and imaginary, good and bad of Italianness since the early modern period. Major topics include: fascism, the mafia, Italy imagined as a woman, immigration, and Berlusconi.</td>
</tr>
<tr>
<td>Summer 2015</td>
<td><strong>Introduction to Italian History and Literature</strong></td>
<td>Suzanne Branciforte</td>
<td>Survey of Italian history (1860-1950) including the Risorgimento, World War I and II. Survey of major Italian literary movements, from dolce stil novo to Italo Calvino (1200-1900)</td>
</tr>
<tr>
<td>Fall 2015</td>
<td><strong>Italian Literature:</strong> Survey Course and <em>Il Grottesco</em> in the 20th Century</td>
<td>Paola Giovanelli</td>
<td>Survey of technical aspects of major literary movements (1400-1960)</td>
</tr>
<tr>
<td>Fall 2015</td>
<td><strong>Italian Contemporary History</strong></td>
<td>Marica Tolomelli</td>
<td>Close look at citizenship.</td>
</tr>
<tr>
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<tr>
<td>Fall 2015</td>
<td><strong>Italian Contemporary Literature:</strong> The Twentieth Century as the Century of the Genders: The Body, Expression, and Sensuality</td>
<td>Marco Bazzocchi</td>
<td>Exploration of the relationship of literature to the larger historical, social, anthropological, and cultural phenomena of the twentieth century through novels dealing with representations and expressions of corporeality</td>
</tr>
<tr>
<td>Fall 2015</td>
<td><strong>History of Food:</strong> Italy &amp; The Mediterranean from Antiquity to the Modern Era*</td>
<td>Massimo Montanari</td>
<td>A history of food habits and culture from both a historic and anthropological level, with a particular focus on Europe from the middle ages to the modern era.</td>
</tr>
<tr>
<td>Spring 2016</td>
<td><strong>History and Literature 98:</strong> Junior Tutorial</td>
<td>Monalisa Gharavi</td>
<td>Preparation for junior paper on Italian nationalist cookbook</td>
</tr>
<tr>
<td>Spring 2016</td>
<td><strong>History of Art and Architecture 151v:</strong> Venice</td>
<td>Joseph Connors</td>
<td>Colloquium on architectural history of Venice from the origins to the end of the Republic. Emphasis on San Marco, the mendicant churches, medieval and Renaissance palaces, and the work of Palladio, Mantegna, Bellini, Titian and Ruskin’s seminal work, <em>The Stones of Venice.</em></td>
</tr>
<tr>
<td>Fall 2016 - Spring 2017</td>
<td><strong>History and Literature 99:</strong> Senior Tutorial</td>
<td>Michael Tworek</td>
<td>Preparation for senior thesis on nineteenth century Neapolitan cookbook and senior oral exam.</td>
</tr>
</tbody>
</table>
## Related Courses:

*Note: these courses were not taken for concentration credit.*

<table>
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<tbody>
<tr>
<td>Spring 2014</td>
<td><strong>Freshman Seminar 38Z:</strong> Romancing the Kitchen</td>
<td>Elvira DiFabio</td>
<td>Exploration of French, Italian, Spanish, Portuguese and Catalan cuisine, language and culture.</td>
</tr>
<tr>
<td>Fall 2016</td>
<td><strong>Italian 137:</strong> Boccaccio’s ‘Io’ from <em>novella</em> to Encyclopedia</td>
<td>Sarah Axelrod</td>
<td>Survey of Boccaccio’s works (<em>Decameron</em>, <em>Teseida delle nozze d’Emilia</em>, <em>Elegia di Madonna Fiammetta</em>, <em>De mulieribus claris</em>, <em>Genealogia deorum gentilium</em>) with emphasis on narrative voice, use or subversion of classic form, and presentations/interactions with women.</td>
</tr>
<tr>
<td>Spring 2017</td>
<td><strong>Italian 70:</strong> Panorama of Italian Literature: Viewing the world in <em>prima persona</em></td>
<td>Sarah Axelrod</td>
<td>Overview of Italian literature focused on the concepts of first-person narration and the relationship between fiction and reality.</td>
</tr>
<tr>
<td>Spring 2017</td>
<td><strong>History of Art and Architecture 170k:</strong> Learning from Drawing</td>
<td>Ewa Lajer-Burchard</td>
<td>Taught in conjunction with the curricular exhibition at the Harvard Art Museum, <em>Drawing: The Invention of the Modern Medium</em>. Covered the history of drawing in eighteenth and nineteenth centuries, using primarily the work of French and British artists (Watteau, Degas, and Seurat, etc.).</td>
</tr>
</tbody>
</table>
Topics List for Oral Exam
*Denotes secondary source.
⁺ Denotes image. Note: all images are included in the pages following the topics list.

I. The South and *La Questione del Mezzogiorno*
- Madame de Staël, Books II, III and VI in *Corinne, or, Italy* (1845)
- Antonio Gramsci, *Alcuni temi della questione meridionale* (1930)
- Carlo Levi, *Cristo si è fermato a Eboli* (1945)
- Piero Bevilacqua, *Breve Storia Dell’Italia Meridionale: Dall’Ottocento a Oggi* (2005)*
- Sharon Ouditt, “Introduction: The End of Europe” and “Naples: Liminal City” in *Impressions of Southern Italy: British Travel Writing from Henry Swinburne to Norman Douglas* (2013)*

II. Gendering Fascism: Legacies of Rigid Masculinity
- Filippo Tommaso Marinetti, “Fondazione e manifesto del futurismo” (1909)
- “SI SI SI SI,” Propaganda Poster outside Local Fascist Headquarters in Rome (1934)*
- Benito Mussolini, “Alle donne fasciste” (1937)
- Ettore Scola, *Una giornata particolare* (1977)
- Sergio Luzzatto, “Tough to Eradicate” in *The Body of Il Duce: Mussolini’s Corpse and the Fortunes of Italy* (2006)*
- Sandra Ponzanesi, “Queering European Sexualities Through Italy’s Fascist Past: Colonialism, Homosexuality, and Masculinities” in *What's Queer about Europe?* (2014)*

III. 1968: The Paradoxes of Youth Protest
- Rudi Dutschke, “We Demand the Expropriation of Axel Springer” (1967)
- “Ivan, Go Home,” Photograph from the Prague Spring (1968)*
- Daniel Cohn-Bendit, Interview with Jean-Paul Sartre (1968)
- Pier Paolo Pasolini, “Il Pci Ai Giovani” (1968)
- Andrea Hajek, “‘Wonderful Years?’ Myth, Nostalgia, and Authority” in *Negotiating Memories of Protest in Western Europe: The Case of Italy*
IV. European-African Encounters: From the Fourth Shore to the Mediterranean Passage

- Ferdinand-Victor-Eugène Delacroix, *Study of Arabs* (1832)*
- Renato Micheli and Mario Ruccione, *Facceatta Nera* (1935)
- Via Vittoria, Benghazi, Libya (1941)*
- Gabriella Ghermandi, excerpts from Part I and Part II in *Regina di fiori e di perle* (2007)

V. (Re)Claiming the Nation: The Making of National Entities and Identity

- Niccolò Machiavelli, “Esortazione a pigliare la Italia e liberarla dalle mani de’ barbari” in *Il Principe* (1532)
- Marie-Antoine Carême, “Aphorismes, pensées et maximes de l'auteur” in *L'art de la cuisine française au dix-neuvième siècle*, vol. 2 (1833)
- Alessandro Manzoni, “Capitolo I” in *I promessi sposi* (1842)
- Goffredo Mameli and Michele Novaro, “Il Canto degli Italiani,” 1847
- Carlo Collodi, *Le avventure di Pinocchio* (1881)
- Elena Tabacchi, “In the Heart of the Nation. Reading Books and Nationalism in fin-de-siècle Italy (1880-1900)” (2015)*
Images in Corresponding Order

“SI SI SI SI,” Propaganda Poster outside Local Fascist Headquarters in Rome (1934)
“Ivan, Go Home!” Photograph from the Prague Spring (1968)
Via Vittoria, Benghazi, Libya (1941)

Ferdinand-Victor-Eugène Delacroix, *Study of Arabs* (1832)
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*Denotes a song.

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Guido Cavalcanti, “Donna me prega,” 129? (date unknown)
Cecco Angiolieri, “S’i fosse foco,” 1290-1300
Giovanni Boccaccio, Teseida delle Nozze di Emilia, 1339-1341
Giovanni Boccaccio, Elegia di madonna Fiammetta, 1344
Giovanni Boccaccio, Il Decameron, 1353
Giovanni Boccaccio, Genealogy of the Pagan Gods, excerpts 1360
Giovanni Boccaccio, De mulieribus claris, excerpts, 1361-1362
Erasmus, Julius Excluded from Heaven, 1514
Niccolò Machiavelli, Atto II, scene 2-5 in Mandragola, 1524
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Benvenuto Cellini, Vita, 1558-1562
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Pieter Bruegel the Elder, The Land of Cockaigne, 1567
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Giuseppe Mitelli, La cucagna nuova, 1703
Giuseppe Mitelli, Il Gioco dell’Oca, 1703
Carlo Goldoni, “Atto I, Scena 9” in La Locandiera, 1753
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Ugo Foscolo, “A Zacinto,” 1803
Giacomo Leopardi, “L’infinito, 1819
Marie Antonin Carême, “Avant-Propos” in Le maitre d’hotel français, 1822
Giacoméo Leopardi, “Copernico” in Operette morali, 1827
Ippolito Cavalcanti, Cucina teorico -pratica, 1837
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John Ruskin, Stones of Venice, excerpts, 1851
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Giovanni Verga, “Libertà,” 1882
Nietzsche, The Gay Science, 1882
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Pellegrino Artusi, Autobiografia, 1903
Luigi Pirandello, Il Fu Mattia Pascal, 1904
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Ivan Vadori, La voce di Impastato, 2012
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