General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number	Italian 98T
Course Title	Transgressive Voices: Women Writers in Early Modern Italy
Indicate if Seminar and/or Writing II course	Seminar

1   Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities
- Literary and Cultural Analysis   X
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture
- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry
- Physical Science
    With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
    With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this course, students will develop literary skills in order to think critically about women's place in Renaissance Italian society and how women themselves negotiated their status through writing. Specifically, through the practice of literary analysis, this course will have students think about: 1) the ways patriarchal structures in early modern Italy, conceived of "woman" in attempt to culturally regulate feminine behavior and women's role in society; and 2) how women used their voices through writing to transgress and respond to these restrictions, thus defying societal norms.

3. List faculty member(s) who will serve as instructor (give academic rank):
    Adriana Guarro, Teaching Fellow; Andrea Moudarres, Assistant Professor & Faculty Mentor

   Do you intend to use graduate student instructors (TAs) in this course?   Yes _____   No   X

                        If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2018-2019	Fall	Winter	Spring	X
	Enrollment	Enrollment	Enrollment	

5. GE Course Units
   Is this an ***existing*** course that has been modified for inclusion in the new GE?   Yes ____ No   X
   If yes, provide a brief explanation of what has changed.

Present Number of Units: _____   Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

> Through an analysis of literary sources, such as treatises, letters, and heroic poems, this course provides an overview of constructions of gender and gender roles in early modern Italy. This course also introduces students to the writings of diverse Renaissance women writers that are usually not studied as often as male-authored canonical texts. In this course, students will learn how to conduct research and perform close reading in order to unpack how women's roles were mediated and debated in writing.

❑ Integrative Learning

> This course is interdisciplinary, drawing from the fields of literature (Italian), gender studies, and history to demonstrate how women used writing as a medium to speak out against restrictive, patriarchal structures in early modern Italy.

❑ Ethical Implications

> Because this course examines how powerful institutions sought to define women's roles and feminine behavior in early modern Italy and the ways women responded to them, it allows students to compare and think critically about women's issues and the power of women's voices in society today.

❑ Cultural Diversity

> While male voices and personas often dominate the study of the early modern period in Italy, this course permits students to study the writing of women. In comparison with their male counterparts, women's voices were often marginalized in early modern Italy, and until recently, were also overlooked in scholarly research and study.

❑ Critical Thinking

> Students will learn to read, think, and write critically about primary source materials through written assignments, readings, and seminar discussions.

❑ Rhetorical Effectiveness

> Not only will students study the rhetorical strategies writers used to either defend or write against assigned gender roles, but they will also develop their own rhetorical tactics in speech and writing. Students will build persuasive theses, effectively use primary and secondary sources to support their arguments, and deliver concise oral presentations that provide an overview of their research. During Week 9 of the course, students will partake in a workshop on how to give a successful oral presentation.

❑ Problem-solving

> In their final papers, students will identify a problem or site of inquiry to solve through research and writing. Additionally, during Week 8 of the course, students will participate in an in-class peer review workshop in which they will work in groups of two or three to learn to give and receive constructive criticism on the first draft of their research papers.

❑ Library & Information Literacy

> Students will learn how to conduct scholarly research using YRL's library catalog in addition to its online databases as they develop final research papers throughout the course of the quarter. In this process, students will learn how to research secondary sources, in the stacks and digitally, and collect them to build a bibliography, write a cohesive thesis statement, and support their arguments.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1.	Lecture:	**3**	(hours)
2.	Discussion Section:	**N/A**	(hours)
3.	Labs:	**N/A**	(hours)
4.	Experiential (service learning, internships, other):	**N/A**	(hours)
5.	Field Trips:	**N/A**	(hours)

(A) TOTAL Student Contact Per Week   **3**   **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)		
1.	General Review & Preparation:	**2** (hours)
2.	Reading	**4** (hours)
3.	Group Projects:	**N/A** (hours)
4.	Preparation for Quizzes & Exams:	**N/A** (hours)
5.	Information Literacy Exercises:	**1** (hours)
6.	Written Assignments:	**3** (hours)
7.	Research Activity:	**2** (hours)

(B) TOTAL Out-of-class time per week   **13**   **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week   **16**   **(HOURS)**

Syllabus and Reading List

Transgressive Voices: Women Writers in Early Modern Italy

> Instructor: Adriana Guarro
> Email: aguarro@ucla.edu
> Office: 347 Royce
> Office Hours: 1-2, Tuesdays and Thursdays

Course Description:

The early modern period has been broadly conceived as that period of history when human capability and intelligence were celebrated in texts such as Pico della Mirandola's *Oration on the Dignity of Man* (1496) or Machiavelli's *The Prince* (1532). However, this view rarely considers women and their voices. In fact, a plethora of women wrote against the standard notions of marital, political, and religious status that had been imposed on them, thereby defying their socially constructed roles. Through writing, these women enacted agency: they responded to criticism and revised their traditional roles in literary texts that were written for public consumption. Through *transgressive* writing, these women changed gender perceptions. But, what defines a transgressive person and what does it mean to write in a transgressive manner?

This course will introduce students to how Italian Renaissance society conceived of women and gender roles, before moving on to specific examples of transgressive women authors and their writings. Through close reading, we will analyze the boundaries that transgressive women and their writings crossed and how women themselves become active agents in their resistance to societal norms. This course will thus introduce students to the practice of literary analysis, teaching students how to effectively evaluate primary sources along with secondary sources in order to build persuasive arguments through reading and writing. Students will also develop essential research and writing skills though close readings, reading responses, in-class discussions, and a final research

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paper that will be approached through a series of smaller assignments that will scaffold throughout the quarter.

The seminar is specifically designed for freshmen and sophomores of any major and is thematically structured to provide students with a common ground for class discussions. Students are invited to make connections with their own backgrounds and/or fields of study to bring original thought to class.

Course Objectives:

1. To advance analytical and critical reading skills necessary for examining primary and secondary sources.
2. To strengthen writing skills through outlines and preliminary drafts in preparation for a well-organized research paper.
3. To administer and engage in critical discussions.
4. To identify constructions of gender in early modern Italy.
5. To recognize how notions of transgression are societally and culturally constructed.
6. To locate and assess female agency in women's writing.

Course Requirements & Assignments:

❖ Participation 25%

   Italian 98T is a discussion-based course, meaning that students are expected to participate actively in class activities (both written and oral) in order to help develop analytical and communicative skills. Participation will be graded based on the following.

   o <u>In-class Engagement (15%)</u>: Class meetings function as a seminar, giving students the opportunity to engage in an active and welcoming learning environment that promotes the exchange of ideas. For the class to function well as a seminar, students are expected to complete the assigned readings *before* each class so that they are prepared to discuss them critically. Possible ways to participate in class include, but is not limited to: asking a question, adding to or respectfully disagreeing with something that has been said, providing textual evidence for an idea, introducing a different perspective, drawing attention to a strange or interesting passage from a reading, and actively engaging in small group activities. Students are also expected to fully participate in the three in-class workshops of the course during Weeks 2, 8, and 9, each of which will focus on close readings, peer review, and oral presentations respectively.

   o <u>Oral Presentation (10%):</u> Students are expected to give an oral presentation during Week 10 that will give an overview of their final paper. Instruction and guidelines for how to give a successful academic oral presentation will be given during an in-class workshop during Week 9.

❖ Weekly Reading Responses 25%

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Each week students will submit a 1-2 (double-spaced) reaction paper in response to the week's assigned readings on our CCLE discussion page. A set of questions will be posted each week in order to help guide students in their responses. Note that these response papers are not mere summaries, but instead are informal engagements of ideas and arguments that correspond to the week's assigned readings. Additionally, each response needs to include one or two discussion questions to be presented in class.

There will be no weekly reading responses due the weeks in which written and oral assignments are due for the final research paper (Weeks 5, 8, and 10).

❖ Final Research Paper 50%

Each student is required to submit a 12-15-page final research paper on a topic of their choice by the end of the course. The paper should present a textual analysis of one or more primary sources as well as a review of secondary sources relevant to the topic chosen. This will be an ongoing 10-week project and will require the following:

- o Meeting with instructor to discuss project (Week 3) 5%
- o Project overview with preliminary bibliography (due Week 5) 5%
- o Draft of paper for peer-review workshop (due Week 8) 15%
- o Final paper (due finals week) 25%

❖ Please note: late assignments and absences cannot be justified without a doctor's note.

Grading Scale:

97-100 A+
87-89 B+
77-79 C+
67-69 D+
59-below F

Academic Integrity:

The school's rules on academic integrity must be followed; students will be held accountable for any violations of school policy. Plagiarism will not be tolerated in any shape or form. Please familiarize yourself with the Student Guide to Academic Integrity on the Dean of Students' website at: http://www.deanofstudents.ucla.edu/integrity.html.

Undergraduate Writing Center:

The Undergraduate Writing Center offers UCLA undergraduates one-on-one sessions on their writing. The Center is staffed by peer learning facilitators (PLFs), undergraduates who are trained to help at any stage in the writing process and with writing assignments from across the curriculum. PLFs tailor appointments to the concerns of each writer. Sessions can focus on how to approach an assignment, on formulating a thesis, on fleshing out a plan/outline for a draft, on reading a draft with the writer to check for clarity and flow, on incorporating and citing sources, on revising a paper

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based on instructor feedback, or on tackling grammar or sentence structure problems. Please visit their website: http://www.wp.ucla.edu/uwc and make an appointment, if you wish.

Disability Accommodations:

If you wish to request an accommodation due to a suspected or documented disability, please inform me and contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, (310) 825-1501, (310) 206-6083 (telephone device for the deaf). Website: www.osd.ucla.edu.

Required Texts:
- ❖ *Course Reader*
  - o Primary readings will be provided in the course reader, while secondary readings will be posted on CCLE.

Weekly Schedule:

❖ Week 1—Approaching Gender in the Early Modern Period

What period are we looking at when we say Renaissance Italy or early modern Italy? How were women and questions of gender perceived during this time? Our first week of class offers an introduction to the culture and society of the Italian Renaissance as traditionally conceived. We will then move on to explore how the study of women may be approached in the early modern period, establishing a critical framework that demonstrates how questions of gender in the early modern period are treated differently than their modern era manifestations.

Readings:
- ➢ *Secondary*
  - Gene Brucker, "The Italian Renaissance," in *A Companion in the Worlds of the Renaissance*, ed. G. Ruggiero, Oxford: Oxford University Press, 2002, pp. 23-38.
  - Merry E. Wiesner-Hanks, "Introduction," in *Women and Gender in Early Modern Europe*, Cambridge: Cambridge University Press, 2011, pp. 1-16.
  - Elissa B. Weaver, "Gender," in *A Companion to the Worlds of the Renaissance,* ed. G. Ruggiero, Oxford: Oxford University Press, 2002, pp. 188-204.
  - Constance Jordan, "The Terms of the Debate," in *Renaissance Feminism*, Ithaca: Cornell University Press, 1990, pp. 11-64.

Due: 1-2 Reading Response.

❖ Week 2—The Ideal Renaissance Woman

Workshop on how to preform close reading and how to read secondary sources in tandem with primary sources

In Week 2, we will outline perceptions of the ideal early modern woman and how these notions were transmitted in literature explicitly via conduct manuals. Specifically, we will look at the constructs of the Christian woman, the married woman, and the mother to underline how powerful social institutions and structures like the Church and family worked to promote these said stereotypes.

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Readings:
- ➢ *Primary*
  - Juan Luis Vives, *The Education of a Christian Woman*, translated and edited by Charles Fantazzi, Chicago: University of Chicago Press, 2000. [Books I & II].
  - Francesco Barbaro, *The Wealth of Wives: A Fifteenth-century Marriage Manual*, translated and edited by Margaret L. King, Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2015.
- ➢ *Secondary*
  - Merry E. Wiesner-Hanks, "Ideas and Laws Regarding Women," in *Women and Gender in Early Modern Europe*, Cambridge: Cambridge University Press, 2011, pp. 17-49.
  - Christiane Klapisch Zuber, *Women, Family and Ritual in Renaissance Italy*, Chicago and London: University of Chicago Press, 1987, pp. 1-35, 68-93.

Due: 1-2 Reading Response.

❖ Week 3—From the Perspective of a Courtesan

What kind of boundaries did courtesans cross and how did they respond? This week, we will examine the literary production of the *cortigiana onesta* (honest courtesan) to understand how these women used their intellect to gain social mobility and distinguish themselves from other women. We will also examine the ways in which they intelligently responded to harsh criticisms made by their detractors.

Readings:
- ➢ *Primary*
  - Veronica Franco, *Poems and Letters*, edited and translated by Ann Rosalind Jones and Margaret Rosenthal, Chicago: University of Chicago Press, 1998. [Chapter 2].
  - Tullia d'Aragona, *Dialogue on the Infinity of Love*, edited and translated by Rinaldina Russell and Bruce Merry, Chicago: University of Chicago Press, 1997.
- ➢ *Secondary*
  - Meredith K. Ray, "The Courtesan's Voice: Veronica Franco's *Lettere familiari,"* in *Writing Gender in Women's Letter Collections of the Italian Renaissance,* Toronto: Toronto University Press, 2009, pp. 23-55.
  - Janet L. Smarr, "A Dialogue of Dialogues: Tullia d'Aragona and Sperone Speroni," Modern Language Notes 113 (1998): 204-12.

Due: 1-2 Reading Response. Meet with instructor to discuss potential paper topics.

❖ Week 4—Same-Sex Female Desire

The idea of same-sex desire among women was perceived as impossible during the early modern era. In ruling it out as a possibility for women, it became marked as a transgressive behavior. Yet, many authors represented same-sex female desire and attraction in their works. This week we will explore why same-sex female desire was deemed impossible, what this impossibility suggests, and what its representation in literature can therefore signify.

Readings:
- ➢ *Primary*
  - Giovan Battista Andreini, *Love in the Mirror,* edited and translated by Jon R. Snyder, Toronto: University of Toronto Press, 2009.

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- Matteo Maria Boiardo, *Orlando Innamorato*, edited and translated by Charles Stanley Ross, West Lafayette, Indiana: Parlor Press, 2004. [Book III, Canto 9].
  - ➢ *Secondary*
    - Valerie Traub, *The Renaissance of Lesbianism in Early Modern England*, Cambridge: Cambridge University Press, 2002, pp. 1-35.
    - Laura Giannetti, *Leila's Kiss: Imagining Gender, Sex, and Marriage in Italian Renaissance Comedy,* Toronto: University of Toronto Press, 2009, pp. 76-112.
    - Mary-Michelle Decoste, "Knots of Desire: Female Homoeroticism in *Orlando furioso*," in *Queer Italia: Same-Sex Desire in Italian Literature and Film*, New York: Palgrave Macmillan, 2002, pp. 55-70.

Due: 1-2 Reading Response.

❖ Week 5—A Defiant Nun's Voice

What happened when nuns expressed discontent with their monastic enclosure? This week, we will explore the writings of Arcangela Tarabotti who, like many women in Renaissance Italy, was placed in convent by her family against her will. We will see how she used writing to express her discontent with systems of patriarchy and misogyny.

Readings:
- ➢ *Primary*
  - Arcangela Tarabotti, *Paternal Tyranny*, edited and translated by Letizia Panizza, Chicago: University of Chicago Press, 2004.
  - Arcangela Tarabotti, *Letters Familiar and Formal*, edited and translated by Meredith Ray and Lyn Lara Westwater, Toronto: University of Toronto Press, 2012.
- ➢ *Secondary*
  - Silvia Evangelisti, "Wives, Widows, and Brides of Christ: Marriage and the Convent in the Historiography of Early Modern Italy," *The Historical Journal* 43.1 (March, 2000): 233-247.
  - Craig A. Monson, *Divas in the Convent, Nuns, Music, and Defiance in Seventeenth-Century Italy*, Chicago: University of Chicago Press, 2012, pp. 96-110.
  - Meredith Ray, *Writing Gender in Women's Letter Collections of the Italian Renaissance*, Toronto: University of Toronto Press, 2009, pp. 184-213.

Due: Project overview with preliminary bibliography.

❖ Week 6—Defending the Intelligence of Women

The debate on the intelligence of women and the nature of women, largely known as the *querelle des femmes*, has a long-established tradition that dates to the medieval period. Threatened by their intelligence, many male authors critiqued women's writing and their intellect, hoping to prove the moral and intellectual inferiority of women. This week, we will examine how women fought back against these misogynist claims and how their texts acted as vehicles for them to voice their opinions.

Readings:
- ➢ *Primary*
  - Moderata Fonte, *The Worth of Women*, edited and translated by Virginia Cox, Chicago: University of Chicago Press, 1997. [Chapter 2, "First Day"].

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- Lucrezia Marinella, *The Nobility and Excellence of Women and the Defects and Vices of Men*, edited and translated by Anne Dunhill, Chicago: University of Chicago Press, 2000. [Chapters 1-3, 5, 11-14].
➢ *Secondary*
  - Joan Kelly, "Early Feminist Theory and the Querelle des Femmes, 1400-1789," *Signs 8.1* (1982): 4-28.
  - Stephen Kolsky, "Moderata Fonte, Lucrezia Marinella, Giuseppe Passi: An Early Seventeenth-Century Feminist Controversy," *Modern Language Review* 96 (2001): 973-989.
  - Sarah Ross, *The Birth of Feminism,* Cambridge, Massachusetts: Harvard University Press, 2009, pp. 131-159.
  - Malprezzi Price. "Moderata Fonte, Lucrezia Marinella, and their 'Feminist' Work," *Italian Culture* 12 (1994): 201-214.

Due: 1-2 Reading Response.

❖ Week 7—Revising the Figure of the Female Knight

This week we will turn to fictional representations of the female knight in Italian Renaissance epic poems. We will first examine how male authors portrayed the female knight as an exceptional figure whose traits exist on the boundary of the feminine and masculine. We will then turn to how later female authors represented these same figures in their epic poems and what their revisions tell us about how they imagined this celebrated female heroine.

Readings:
➢ *Primary*
  - Ludovico Ariosto, *Orlando Furioso*, edited and translated by Guido Waldman, Oxford: Oxford University Press, 2008. [Cantos 2, 3, 44, & 46]
  - Torquato Tasso, *The Liberation of Jerusalem*, edited and translated by Max Wickert, Oxford: Oxford University Press, 2009. [Cantos 2,3, & 12].
  - Moderata Fonte, *Floridoro: A Chivalric Romance*, edited and translated by Julia Kisacky, Chicago: University of Chicago Press, 2006. [Cantos 2 & 13].
  - Margherita Sarrocchi, *Scanderbeide*, edited and translated by Rinaldina Russell, Chicago: University of Chicago Press, 2006. [Cantos 3 & 13].
➢ *Secondary*
  - Virginia Cox, *The Prodigious Muse*, Baltimore: Johns Hopkins University Press, 2011, pp. 164-169, 177-183
  - Maggie Günsberg, "*Donna Liberata*? The Portrayal of Women in the Italian Renaissance Epic," in *Women and Italy: Essays on Gender, Culture and History*, edited by Zygmunt G. Baranksi and Shirley W. Vinall, New York: St. Martin's Press, 1991, pp. 173-208.
  - Valeria Finucci, "Moderata Fonte and the Genre of Women's Chivalric Romances" in *Floridoro: A Chivalric Romance*, edited by Valeria Finucci, translated by Julia Kisacky, Chicago: University of Chicago Press, 2006, pp. 1–33.

Due: 1-2 Reading Response.

❖ Week 8—Revising the Figure of the Enchantress

Peer-review workshop

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Continuing our discussion from last week, this week we will turn our attention to the figure of the enchantress in Italian Renaissance epic poems. We will first examine how male authors portrayed the figure of the enchantress as a sexually deviant woman whose primary goal was to deter the male knight from his public duty. We will then turn to the female-authored epics to uncover how the enchantress undergoes a radical change and is presented as a moral guide who helps male knights reach their goal.

Readings:
- ➢ *Primary*
  - Ludovico Ariosto, *Orlando Furioso*, edited and translated by Guido Waldman, Oxford: Oxford University Press, 2008. [Cantos 6, 7, & 8].
  - Torquato Tasso, *The Liberation of Jerusalem*, edited and translated by Max Wickert, Oxford: Oxford University Press, 2009. [Canto 4, 5, & 16].
  - Moderata Fonte, *Floridoro: A Chivalric Romance*, edited and translated by Julia Kisacky, Chicago: University of Chicago Press, 2006. [Cantos 7 & 8].
  - Lucrezia Marinella, *L'Enrico or, Byzantium Conquered: A Heroic Poem*, edited and translated by Maria Galli Stampino, Chicago: University of Chicago Press, 2009. [Cantos 5, 7, & 21].

- ➢ *Secondary*
  - Meredith Ray, *Daughters of Alchemy*, Cambridge, Massachusetts: Harvard University Press, 2005, pp.75-93.
  - Virginia Cox, *The Prodigious Muse*, Baltimore: Johns Hopkins University Press, 2011, pp. 183-186.
  - Maria Galli Stampino, "A Singular Venetian Epic Poem," in *L'Enrico or, Byzantium Conquered: A Heroic Poem*, edited and translated by Maria Galli Stampino, Chicago: University of Chicago Press, 2009, pp. 1-23.

Due: Draft of paper for peer-review workshop.

❖ **Week 9—A Pen, Not a Sword**

Workshop on how to give a successful oral presentation

Writing about war was considered a male endeavor, not only because war was understood as a fundamentally male experience, but also because it provoked discussions about politics and the public sphere, two areas that were otherwise excluded to women. Nonetheless especially during the Wars of Italy (1494-1559) many women poets treated themes of war in their lyric poems, demonstrating how women used the tradition of love lyric (Petrarchism) to enter this specific domain of male discourse.

Readings:
- ➢ *Primary*
  - *Lyric Poetry by Women of the Italian Renaissance,* edited by Virginia Cox, Baltimore: Johns Hopkins University Press, 2013. [Selected poems by Laura Terracina, Vittoria Colonna, Veronica Gambara, Camilla Scarampa, Virginia Salvi, and Moderata Fonte].
- ➢ *Secondary*
  - Ann Rosalind Jones, *The Currency of Eros: Women's Love Lyric in Europe, 1540-1620*, Bloomington: Indiana University Press, 1990, pp. 1-23.
  - Olivia Sears, "Choosing Battles? Women's war poetry in Renaissance Italy," in *Gendered Contexts: New Perspectives in Italian Cultural Studies,* edited Laura Benedetti, Julia Hairston, and Silvia Ross, New York: Peter Lang, pp. 79-91.

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- Gerry Mulligan, "Proving Masculinity Before Women: Laura Terracina and Chiara Matraini Writing on Warfare," in *The Poetics of Masculinity in Early Modern Italy and Spain*. Eds. Jane Tylus and Gerry Milligan, Toronto: Center for Reformation and Renaissance, 2010, pp. 185-213.

Due: 1-2 Reading Response.

❖ Week 10—Course Conclusions and Oral Presentations

Student Oral Presentations

Readings:
- ➢ *Secondary*
  - Joan Kelly, "Did the Women Have a Renaissance?" in *Becoming Visible. Women in European History*, ed. R. Bridenthal, C. Koonz and S. Stuard, Boston, etc., 1987, pp. 175-199.

--- Final research papers due during Finals Week.

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New Course Proposal

Italian 98T
Transgressive Voices: Women Writers in Early Modern Italy

Course Number	Italian 98T
Title	Transgressive Voices: Women Writers in Early Modern Italy
Short Title	TRANSGRSSV WOM WRIT
Units	Fixed: **5**
Grading Basis	Letter grade only
Instructional Format	Seminar - 3 hours per week
TIE Code	SEMT - Seminar (Topical) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
Course Description	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of women writers who used their voices to defy cultural and social constructs intended to limit women's role in early modern Italy. Analysis of literary and historical examples of female transgression to uncover anxieties surrounding feminine behavior not consistent with societal norms. Letter grading.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows
Syllabus	File _ITALIAN 98T_Guarro_Syllabus.pdf_ was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Instructor (Adriana Guarro) UID: 304514768 Professor Andrea Moudarres is the faculty mentor for this course. UID: 804843897 Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on May 8, 2018
Grading Structure	Participation - 25% Weekly Reading Responses - 25% Final Research Paper - 50%
Effective Date	Spring 2019
Discontinue Date	Summer 1 2019

Instructor	Name	Title
	Adriana Guarro	**Teaching Fellow**

Quarters Taught	☐ Fall ☐ Winter ☑ Spring ☐ Summer
Department	Italian

Contact	Name	E-mail
	MICHELLE CHEN	**mchen@oid.ucla.edu**

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

Status: Added to SRS on 8/17/2018 12:53:33 PM

Changes: Description

Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

Status: Added to SRS on 8/3/2018 3:35:45 PM

Changes: Short Title

Comments: Per 8/01/2018 e-mail from Michelle L. Chen, course proposal was approved by CUTF FAC on 5/08/2018. Copy of approval letter was attached to Michelle's e-mail.

Role: FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 8/1/2018 3:59:48 PM

Changes: No Changes Made

Comments: no changes

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Submitted on 8/1/2018 3:46:35 PM

Comments: Initiated a New Course Proposal

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