

Italian Arts and Literature

Code: 103395

ECTS Credits: 6

Degree	Type	Year	Semester
2501801 Catalan and Spanish Studies	OT	3	2
2501801 Catalan and Spanish Studies	OT	4	2
2501902 English and Catalan Studies	OT	3	2
2501902 English and Catalan Studies	OT	4	2
2501907 English and Classics Studies	OT	3	2
2501907 English and Classics Studies	OT	4	2
2501910 English and Spanish Studies	OT	3	2
2501910 English and Spanish Studies	OT	4	2
2501913 English and French Studies	OT	3	2
2501913 English and French Studies	OT	4	2

Contact

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Use of Languages

Principal working language: italian (ita)

Some groups entirely in English: No

Some groups entirely in Catalan: No

Some groups entirely in Spanish: N

Teachers

Prerequisites

There are not particular academic prerequisites to take this subject.

Objectives and Contextualisation

The subject Italian Art and Literature aims to be, on the one hand, an introduction to the methodology of the study of the interrelationship between arts and literature and, on the other, an analysis of this interrelationship throughout history in four different fields:

- Literature and pictorial art in medieval Italian literary history: Dante, Petrarch and Boccaccio
- Literature and Art in the Italian Renaissance: theatre and perspective
- Italian Photography and Literature: From Realism to Neo-Realism
- Historical novel and genre painting: Caravaggio, Artemisia Gentileschi and Anna Banti

Aims and Objectives

At the end of the course the student must demonstrate

- To have reached the contents expressed in the agenda and identify any of its points in the context that corresponds to it.
- Be able to analyse, process and interpret any type of additional material according to the contents of the agenda and place it in the corresponding frame.
- Demonstrate minimum reading requirements (books and / or specially indicated chapters and / or recommended articles).
- To have reached an integral and global knowledge of the subject by means of the articulation and the existing relation between the different points in which the subject is divided.

Competences

Catalan and Spanish Studies

- Analyze a wide variety of written texts in Italian in order to recognize the fundamental characteristics of culture and the Italian literature.
- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Identify the main literary, cultural and historical currents in Italian.
- Respect the diversity and plurality of ideas, people and situations.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Catalan Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Identify the main literary, cultural and historical currents in Italian.
- Respect the diversity and plurality of ideas, people and situations.

- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
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English and Classics Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
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- Respect the diversity and plurality of ideas, people and situations.
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- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Spanish Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
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English and French Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Identify the main literary, cultural and historical currents in Italian.
- Respect the diversity and plurality of ideas, people and situations.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Apply appropriate methodologies for reading and interpretation of these texts.
2. Apply the acquired knowledge in order to improve the general knowledge of linguistic and cultural diversity.
3. Describe the historical and thematic evolution of literature, cinema, theater and Italian art.
4. Effectively communicate and apply the argumentative and textual processes to formal and scientific texts.
5. Effectively communicating and applying the argumentative and textual processes to formal and scientific texts.
6. Generate strategies to facilitate the increase and improvement of mutual respect in multicultural

environments.

7. Identify and understand the evolution of literary language in Italy and of artistic languages.
8. Identify the major literary and artistic movements, authors and works of literature and Italian art.
9. Locate and organize relevant information available on the Internet, databases, etc.
10. Read and understand literary, artistic and cultural texts in Italian major eras.
11. Students must be capable of comprehending advanced academic or professional texts in their own language or the another acquired in the degree.
12. Students must be capable of precisely arguing ideas and opinions in their own language or another acquired in the degree.
13. Work independently and responsibly in a professional environment or researcher to achieve the previously planned objectives.

Content

This course of "Italian Art and Literature" wants to be a different and joint look directed at some moments of Italian art and literature of great importance both in terms of Italian and international culture. The difficult choices we have made are justified with the aim to bring our attention on some of the most relevant moments, authors, and artists. The readings we propose are the following:

13th Dante, *Comedy* (Hell; songs 1, 5, 13, and 26; Purgatory: songs X-XII; Paradise: song 1 (dossier))

14th Petrarch, Sonnets of the *Canzoniere* (dossier); Boccaccio, *Decameron* (selection) (dossier)

15th Leon Battista Alberti, On Painting (electronic resource)

16th Machiavel, *The mandragora*

19th Alessandro Manzoni, *I promessi sposi* (selection) (dossier); Gabriel Rossetti, *Poesie* (selection) (dossier); Gabriele d'Annunzio, *Le vergini delle rocce* (selection) (dossier)

19th and 20th century Sicilian writers: Vittorini, *Conversazioni in Sicilia* (selection) (dossier)

10th Anna Banti, *Artemisia* (selection) (dossier)

Program:

A. Methodology of comparative analysis between literature and the arts

Literature and other arts: how literature speaks to visual art. Questions of method.

1.2. Themes, motifs, and myths

1.3. Crossed poetics

1.4. Ecphrases

B. Some examples of the interrelation between painting and literature:

2.1. Middle Ages and Renaissance

2.1.1. Ancient poetry and Dante's *Commedia* (Hell 1, 3, 13, 26, 34; Purgatory 10-12; Paradise) (dossier)

2.1.2 The *Canzoniere* (sonnets) and the Triumphs (anthology) of Petrarch(dossier)

2.1.2.1 The portrait of the lady: Lorenzo dei Medici, Pietro Bembo, Giovanni della Casa, Gaspara Stampa (dossier)

2.1.3. Boccaccio and the Arts (story about Giotto, *Decameron*, day VI, narration V)

2.1.4. The individual and the art in the Renaissance:

2. 1. 4.1. Leon Battista Alberti, *De pictura*

2.1. 4.2. Leonardo, *Trattato della pittura*

(<http://www.dominiopublico.gov.br/download/texto/lb000840.pdf>)

2.1.4.2. Machiavelli, *La mandragola*.

2.2. Modern and contemporary Italian art and literature:

3.2.1. Introduction

3.2.2. Some examples:

2.3.1 Manzoni and Gonin's illustrations. The *editio picta* of 1840.

2.3.2.1. The Preraffaelism in paintings (Dante Gabriel Rossetti) and in poetry (Gabriel Rossetti)

2.3.2.2. The Leonardism at the end of the 19th century in W. Pater and G. Séailles

2.3.2.3 *Ut pictura poesis*: Gabriele d'Annunzio, *Le vergini delle rocce*

2.3.3. Elio Vittorini, *Conversazione in Sicilia*

2.3.4. The rediscover of Caravaggio: literature and genre painting: Anna Banti, *Artemisia*.

Italian Erasmus students please read the instructions in the 'Assessment' section.

Methodology

The subject of *Italian Arts and Literature* is theoretical-practical. In general terms, learning activities are organised as follows:

-Directed activities: master class; collective discussion; reading, interpreting and commenting on texts.

- Supervised activities: individual and group exercises, both written and oral; reading, interpreting and commenting on texts.

- Autonomous activities: exercises on the course's Moodle; preparation for the tests; readings, writing, search of documentation...

- Class exchanges (teacher-student, student-student)

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Texts reading and commentary	25	1	1, 3, 4, 5, 7, 6, 9, 11
Theoretical and practical lessons	25	1	1, 3, 4, 5, 7, 6, 9, 11, 1
Type: Autonomous			
Study: texts, materials, bibliography	30	1.2	1, 3, 4, 5, 9, 11, 10, 14
Texts reading and commentary	15	0.6	1, 3, 4, 5, 9, 11

Continuous Assessment

The evaluation is continuous (100%) based on the following sections:

- Class participation 25%
- Exam 1 15%
- Exam 2 15%
- Exam 3 15%
- Final Exam 30%

Single Assessment:

- Final Exam 60%
- Exam on a scientific essay 40%

- Students are allowed to retake activities they have not passed only if they have already taken at least 2/3 of the overall activities, and they have an average grade of at least 3.5 (continuous assessments) or they have taken all the exams (single assessment).

- To receive the final grade, it is required to pass all the components subject to re-assessment. In-class activities are excluded from re-evaluation.

- Re-assessment for the continuous and single assessment will be the same and it will consist of a written exam.

- Students will receive a grade of "Not Evaluable" if s/he has not submitted more than 30% of the graded activities.

- Participation assessment may also include the participation to cultural activities proposed by the professor.

- Before posting the final grades, and prior to record them on the transcripts, the professor will provide date and time for the written re-take exam.

- Students are fully responsible for checking all their graded activities/exams.

- If a student commits any irregularity that lead to a significant variation of the grade in any activity, s/he will be given zero for this activity regardless of any disciplinary process that may follow up. In the event of several

irregularities, the student will be given zero as final grade for the subject.

- Italian Erasmus students have to take an additional and mandatory oral exam consisting of two parts: in the first, they have to demonstrate the reading knowledge of 5 essays (books and/or articles) chosen from the bibliography uploaded in the CV; in the second, they have to prove their knowledge of the main authors and movements of XIX-XX century Italian literature, by studying the Literature manual indicated in the bibliography.

If the student does not pass this exam, the grade for the course will be a fail.

Assessment Activities

Activitats d'avaluació

Títol	Pes	Hores	ECTS	Resultats d'aprenentatge
Exam 1	15	15	0,6	2, 3, 5, 6, 7, 8, 9, 10, 11
Exam 2	15	10	0,4	2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13
Exam 3	15	5	0,2	1, 2, 3, 5, 6, 7, 8, 10, 11, 13
Final Exam	30	5	0,2	1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 13
Class Participation	25	20	0,8	1, 4, 13

Bibliography

Required readings

- Dante, *Comedia*: selecció de cants (dossier electrònic)
- Dante, *Divina Comedia*, edició espanyola bilingüe al cuidado de R. Pinto, R. Arqués, C. Cappuccio, C. Cattermole, Juan Varela Portas y E. Vilella, 3 vols., Madrid, Akal, 2021.
- Dante, *Vida nova*, ed. catalana bilingüe a cura de R. Arqués, Martorell, Adesiara, 2021.
- Guido Cavalcanti, *Poesía completa*, ed. espanyola bilingüe al cuidado de R. Arqués, Madrid, Cátedra, 2021.
- Petrarca, *Els Triomfs* i altres textos (dossier electrònic)
- G. Boccaccio, *Decameron*, Barcelona: Edicions 62 (Madrid: Cátedra, 2007).
- N. Maquiavel, *La mandràgora*, dins *Teatre del Renaixement*, Barcelona: Edicions 62, 1985 (Madrid: Tècnos, 2008).
- A. Manzoni, *I promessi sposi*, Milano, Guglielmini e Redaelli, 1840 [*Los novios*; traducció de Esther Benítez, Madrid, Alfaguara, 2004 // *Els Promesos*, traducció de M^a Antònia Salvà; revisada per Francesc Vallverdú, Barcelona, La Caixa, 1981]
- Gabriele d'Annunzio, *Le vergini delle rocce*, Il Vittoriale degli Italiani, 2021
- E. Vittorini, *Conversa a Sicília*, Barcelona: Edicions 62, 1966. (Madrid: Gadir, 2004; Milano, Bompiani, 1953, 2007)
- A. Banti, *Artemisia*, Barcelona: Alfabia, 2008 (1947)

Theoretical and critical bibliography

- Baldin, G., *Sintesi tra spirito e sensi Aspetti del simbolismo europeo*, Impronta, Roma, 1982
- Boulnois, O., *Au-delà de l'image. Une archéologie du visuel au Moyen Âge Ve-XVIe siècle*, París: Seuil, 2008.
- Ciccuto, M., *Figure d'artista. La nascita delle immagini alle origini della letteratura*. Fiesole: Cadmo, 2002.
- Ciccuto, M., *Icone della parola. Immagini e scrittura nella letteratura delle origini*. Mucchi, 1995.
- Ciccuto, M., *L'immagine del testo. Episodi di cultura figurativa nella letteratura italiana*. Bonacci, 1990.
- Cometa, M., *La scrittura delle immagini. Letteratura e cultura visuale*, Milà: Raffaello Cortina, 2012.
- Crivelli, R. *Gli accordi paralleli letteratura e le arti visive del Novecento*. Bari: Adriatica, 1979.
- Fagone, V. (ed.). *Arte e letteratura. Dal futurismo ad oggi*. Bergamo: Lubrina, 1998
- Franceschetti, A. (ed.). *Letteratura e arti figurative. Atti del II Convegno dell'Associazione Internazionale per gli Studi di Lingua e Letteratura Italiana*. Firenze: Olschki, 1988.
- Pantini, E. "La literatura y las demás artes", en Gnisci, A. (ed.), *Introducción a la literatura comparada*, Barcelona: Crítica, 2002, pp. 215-240.

Guillén, C. *Entre lo uno y lo múltiple*. Barcelona: Crítica, 1985.

Léonard de Vinci entre France et Italie 'miroir profond et sombre'. Actes du Colloque Internationale de l'Université de Caen (3-4 octobre 1996, a cura di Silvia Fabrizio-Costa, Jean Pierre Le Goff, Laboratoire d'études italiennes, ibériques et ibéro-américaines, Caen - 1999.

Mengaldo, Pier Vincenzo. *Tra due linguaggi. Arti figurative e critica*. Torí: Bollati Borengieri, 2005.

- Monegal, A (ed.). *Literatura y pintura*. Madrid: Arco, 2000.
- Panofsky, E., *Estudios sobre iconología*, Madrid, Alianza editorial, 1972 (i posteriors edicions).
- Praz, M. *Mnemosyne. Parallelo tra la letteratura e le arti visive*. Milà: Mondadori, 1971.
- Pugliatti, T., *Il simbolismo nella pittura Europa. Dai preraffaeliti all'Art Nouveau*. Ediz. illustrata, Magika, 2015.
- Welleck, R. I Warren, A., *Teoría literaria*. Madrid: Gredos, 1981, cap. XI, pp. 149-167.
- Webb Heather, *Dante, artist of gesture*, New York, NY, Oxford University Press, 2022, 200 p.
- Amaro, A. (2019) *El paisaje sublime como arquetipo de la imaginación romántica: C.D. Friedrich y J. M.W. Turner*. Palma de Mallorca: Ed. José J. de Olañeta.
- Bowie, A., *Estética y Subjetividad*, Traducción: Eleanor Leonetti, Editorial: Machado Libros, Año: 1999.
- Károlyi, O, *Introducción a la música del siglo XX*, Traducción: Pedro Sarmiento, Editorial: Alianza, Páginas: 413, Año: 2018.
- Dahlhaus, C, *La música del siglo XIX*, Editorial: Akal, Año: 2014.
- De Micheli, M., *Las vanguardias artísticas del siglo XX*, Traducción: Ángel Sánchez Gijón y Pepa Linares, Editorial: Alianza, Año: 2002.
- Kandisky, V., *De lo espiritual en el arte*. Barcelona: Ed. Austral, 2010
- Klee, Paul, *Sobre el arte moderno*, Editorial: Elba, Año: 2021.
- Novalis, F., Schiller, F., Schlegel, A. W., von Kleist, H., Hölderlin F., *Fragmentos para una teoría romántica del arte*. Madrid: Ed. Tecnos, 2014
- Polo, V. *El modernismo: la pasión por vivir el arte*. Barcelona: Ed. Montesinos, 1987
- Read, H. *Al infierno con la cultura. Y otros ensayos sobre arte y sociedad*, Traducción: Magalí Martínez Solimán, Editorial: Catedra, Año: 2011.
- Pugliatti, T. *Il simbolismo nella pittura Europa. Dai preraffaeliti all'Art Nouveau*. Ediz. illustrata, Magika, 2015
- Hartman, G.H. *The Unmediated Vision. An Interpretation of Wodsworth, Hopkins, Rilke and Valery*, Yale, 1954
- Baktin, L.M. *Leonardo da Vinci*, Bari, Laterza, 1988
- L'anima e il volto. Ritratto e fisiognomica da Leonardo a Freud*, Catalogo mostra Milano, Electa, 1998
- Della fisiognomica*, a cura di Laura Novati, Milano, Tea, 1993
- Getrevi, P. *Le scritture del volto. Fisiognomica e modelli culturali dal Medioevo ad oggi*, Milano, Franco Angeli, 1991

Kwakkelstein, M.W. *Leonardo da Vinci as physiognomist. Theory and drawing practise*, Leiden, Primavera Pers, 1994

Software

No hay indicaciones particulares al respecto, más allá de las habituales aplicaciones de ofimática, correo electrónico, navegador (actualizado) MS Teams para eventuales sesiones online, , etc.