

**Italian Arts and Literature**

Code: 103395  
ECTS Credits: 6

Degree	Type	Year	Semester
2501801 Catalan and Spanish	OT	3	0
2501801 Catalan and Spanish	OT	4	0
2501902 English and Catalan	OT	3	0
2501902 English and Catalan	OT	4	0
2501907 English and Classics	OT	3	0
2501907 English and Classics	OT	4	0
2501910 English and Spanish	OT	3	0
2501910 English and Spanish	OT	4	0
2501913 English and French	OT	3	0
2501913 English and French	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

**Contact**

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**Use of Languages**

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
Some groups entirely in Spanish: No

**Teachers**

Nicola Di Nino

**Prerequisites**

Not applicable

**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

- 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

- 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

- 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.
- 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 Spanish

- 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

- 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:

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

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

15<sup>th</sup> Leon Battista Alberti, On Painting (electronic resource)

16<sup>th</sup> Machiavel, *The mandragora*

19<sup>th</sup> 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 19<sup>th</sup> 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*.

## 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			
Classes with active participation	30	1.2	2, 1, 12, 11, 3, 6, 8, 7, 10
Reading and commenting on texts	15	0.6	2, 12, 11, 3, 6, 8, 7
Type: Autonomous			
Reading and commenting on texts	25	1	2, 1, 12, 11, 3, 6, 8, 7, 10, 13
Study of texts, materials and bibliography	25	1	2, 1, 12, 11, 3, 6, 8, 7, 13

## Assessment

1 Assessment is continuous (100%) and based on the following sections:

- Follow-up and participation in class 30%.
- Reviews / Essais on some films / books 40 %
- Synthesis test 30%.

2. Lecturers will inform about the revision dates of each assessment activity once they have been qualified.

3. The student will receive a grade of Non-assessable if he/she has not submitted more than 30% of the assessment activities.

4. In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

5. In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

6. The tasks most directly related to the teaching activity in class are excluded from the re-assessment process.

7. Re-assessment will consist of a synthesis test on the part in question.

8. Italian Erasmus students should consult the Lecturer about their particular evaluation requirements.

9. The responsibility for monitoring training and assessment activities lies exclusively with the student.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Participation during the course: attendance, team and individual activities.	30	15	0.6	12, 11, 6, 8
Reviews, written works and oral presentations relating to the works	40	25	1	12, 11, 5, 4, 8, 7, 10, 9, 13
Synthesis test	30	15	0.6	2, 1, 12, 11, 3, 6, 8, 7

## Bibliography

Theoretical and critical bibliography

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.

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

Monegal, A (ed.). *Literatura y pintura*. Madrid: Arco, 2000.

Praz, M. *Mnemosyne. Parallelo tra la letteratura e le arti visive*. Milà: Mondadori, 1971.

Welleck, R. I Warren, A., *Teoría literaria*. Madrid: Gredos, 1981, cap. XI, pp. 149-167.

Required readings

- Dante, *Comedia*: selecció de cants (dossier electrònic)

- 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).
- L. B. Alberti, *Sobre la pintura* (recurs electrònic).
- A. Manzoni, *I promessi sposi*, Milano, Guglielmini e Redaelli, 1840 [*Los novios*; traducció de Esther Benítez, Madrid, Alfaguara, 2004 // *Els Promesos*, traducció de M<sup>a</sup> 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)

## 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.