SYLLABUS

UNSUNG HEROES: MAJOR FIGURES OF ITALIAN LITERATURE, CULTURE AND ART FROM A DIFFERENT PERSPECTIVE - EARLY 1500 - LATE 1900
Instructor: Silvia Boero
Contact Hrs: 45
Language of Instruction: English

MACERATA, ITALY

COURSE DESCRIPTION

This course, conducted in English, is a comparative survey and introduction to Italian literature, civilization, and art from late 1500 to early 1900, including writers and artists such as Tasso, Bruno, Leopardi, Aleramo, Corridoni, Lotto, Salvi, Fattori, and the futurists, focusing on major historical periods of Italy, the achievements in literature, art, culture, and intellectual life.

During the time spent in Macerata students will take excursions to nearby locations, famous for their artistic and historic meaning, where they will have the opportunity to compare the literary works with art *in situ*. Locations include Macerata with its museums, Recanati, Corridonia, and Civitanova.

INSTRUCTIONAL GOALS AND STUDENTS OUTCOMES

The instructor will provide background information and moderate classroom discussions; she will also help students in their research at libraries and archives. The instructor will lead students to focus on different narrative codes and genres, literary and artistic periods within the history of Italy and Europe. Students will become familiar with a new set of information about Italy, learning about its diversity, its fragmentary yet cohesive culture, and understanding the role of Italy in the European context. The instructor will be present during the excursions listed in the syllabus. Students who will successfully complete this course will learn to decode the present and understand literature, art and society as an ethical practice, not as detached from everyday life, but as an essential part of it.

INSTRUCTIONAL METHODOLOGY

Format: lectures/ discussions / presentations/ research papers / short essays / excursions and related reports / library research / films / videos / internet search.

We will be working with a variety of Italian texts in English translation. These include mainly literary texts, critical essays, historical references,.materials taken from the Internet,

films, videos, and music. The course materials that will be distributed in class and /or posted online come from various sources and are chosen to provoke thought, discussion and critical thinking.

Reading them before coming to class will prepare for the communicative activities we will carry out in the classroom. Although the instructor will provide basic readings, students are also expected to research materials on their own. Every two weeks, students will spend 15 – 20 minutes on in-class writings, answering extensively and critically to two or three questions related to all materials explored in class and during the mandatory excursions. Students will submit essays on the authors and artists and his/her works, poems, and /or articles examined in class, discussing the characters, the symbolism of objects and spaces, the gender, race, political, and social issues present in all of them, and the development of theories in Italy and Europe. Presentations will encourage students to actively reflect on the course materials. Part of the class discussion assignments will be the students' critical contributions. Working in pairs or in small groups will be effective for students to relate to the class in an active manner and to improve socialization. Students will always be encouraged to express their points of view, especially when they differ from those of the authors. In addition, students are invited to take field trips on their own to the nearby locations related to the course material during their spare time, and to pay visits to the University of Macerata.

METHOD OF EVALUATION/GRADING

GRADING:

Attendance + Participation	15%	
3 In class writings	30%	(each 10%)
Presentations (2)	20%	(each 10%)
Essays (2)	20%	(each 10%)
Final (1)	15%	
Total	100%	

Essays guidelines:
6 PAGES MINIMUM IN ENGLISH; 12 TIMES NEW ROMAN, DOUBLE SPACE. BIBLIOGRAPHY MANDATORY.

COURSE OUTLINE

Week 1: The end of the Renaissance:
Brand and Pertile, Tasso
Tasso, Jerusalem Delivered, book 1- 4 included.

Week 2: Cultural and Literary Movements in Europe and Italy in 1600
Tasso, Jerusalem Deliverd, criticism and comments:
http://www.mcgoodwin.net/pages/otherbooks/tt_jerusalemdelivered.html

Week 3: The transition from Baroque to Renaissance:
Giordano Bruno: The founder of modern philosophy
http://www.infidels.org/library/historical/john_kessler/giordano_bruno.html

Week 4: The transition from Baroque to Neoclassicism: Enlightenment in Italy
A Short History of Italian Art: From Baroque to Neoclassicism

Week 5: Different Faces of Neoclassicism: Theater, Art and Literature:
Brand and Pertile: Metastasio and Alfieri
*A History of Ideas and Images in Italian Ar*t - The Enlightenment
Excursion to theater Lauro Rossi, neoclassic architecture

Week 6: Italian Romanticism
Brand and Pertile: Leopardi
Leopardi: *The Infinite*, from *Selected Poems*
Leopardi, *Dialogue between Nature and the Icelander*, from *Moral Works*

Week 7: Romanticism and Risorgimento:
Brand and Pertile: The Risorgimento
Art and Literature together to forge the Italian Unification.
The Macchiaioli: http://www.initaly.com/regions/artists/macchia.htm
From *A history of Ideas and Images in Italian Art:* The Macchiaioli.

Week 8: After the Unification: polemics through the eyes of Women:
Sibilla Aleramo: *A Woman*, selected chapters

Week 9: Feminism and Unions in Italy in early 1900
Readings for various sources about prominent Italian feminists and unionists, including Anna Maria Mozzoni and Filippo Corridoni:
http://pediaview.com/openpedia/Anarchism_in_Italy
http://www.pinn.net/~sunshine/whm2003/mozzoni2.html

Week 10: Futurism and its legacy in art, literature, and politics. The wrong alliance: Futurism and Fascism
Brand and Pertile: Futurism
The Futurist Manifesto:
http://www.cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html

Week 11: Review, Course Wrap - up, and Presentations

Week 12: Finals

COURSE READINGS/TEXTS

Hall, J. (1983). *A History of Ideas and Images in Italian Art*. New York: Harper & Row.
Venturi, A. and Hutton, E. (1926). *A Short History of Italian Art*. London, Macmillan and Co.
Aleramo, S. (1983). *A Woman*. Berkeley: University of California Press.
Brand, Peter and Pertile, Lino, (eds.), 1999. *Cambridge history of Italian literature* edited by Cambridge: UK; New York: Cambridge University Press.

Tasso, T. Esolen, A. (2000). *Gerusalemme Liberata*. *Jerusalem Delivered.* Baltimore: Johns Hopkins University Press.

Leopardi, G. Translated by Eamon Grenan. (1997). *Selected Poems*. Princeton, N.J.: Princeton University Press.

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Duggan, C. (1994). .*A concise history of Italy*. New York: Cambridge University Press.
Hall, J. (1983). *A History of Ideas and Images in Italian Art*. New York: Harper & Row.
Venturi, A. and Hutton, E. (1926). *A Short History of Italian Art*. London, Macmillan and Co.
Aleramo, S. (1983). *A Woman*. Berkeley: University of California Press.
Brand, Peter and Pertile, Lino, (eds.), 1999. *Cambridge history of Italian literature* edited by Cambridge: UK; New York: Cambridge University Press.
Tasso, T. Esolen, A. (2000). *Gerusalemme Liberata*. *Jerusalem Delivered.* Baltimore: Johns Hopkins University Press.
Poggi, C. (2009). *Inventing futurism: the art and politics of artificial optimism***.** Princeton: Princeton University Press.
Wood, S. Editor. (1994). *Italian Women Writing.* Manchester: Manchester University Press.
Leopardi, G. Translated by Eamon Grenan. (1997). *Selected Poems*. Princeton, N.J.: Princeton University Press.