



ITL 351 ITALIAN LITERATURE II: 1600-1900
Spring 2018

Thu. 9.00-11.45

Prof. Leonardo Lastilla

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Office hours: Wed. 10.30-11.30 pm (by appointment)

Thu. 8.00-9.00 am

1. COURSE DESCRIPTION

The social and historical context of Italian poetry and prose will be studied from Counter Reformation to the end of XIX century. The first part of the course will focus on the multiple faces of Baroque (science, philosophy, literature, etc). Emphasis will also be given on the evolution of the theatre of XVIII century (Goldoni and Moliere), as well as on the important movement of Enlightenment. The second part of the course will analyze the Romantic movement in Italy, Germany and England. Lastly, the opposite movement of Romanticism will be studied: Naturalism in Europe and Verismo in Italy.

2. OBJECTIVE

The aim of the course is to give students the historical, cultural and critical instruments that are necessary to analyze the literary styles that have typified Italian literature from Baroque to Verismo and to understand its characteristics.

3. PRE-REQUISITES - REQUIREMENTS

Beginners will find this class appropriate as an initial approach to the History of Italian literature. The course will be conducted in English. However, the terminology used will often be in Italian, especially in cases where a translation is not possible or not appropriate enough. ***This course can be counted toward C1, C4, and/or C elective at Cal Poly.***

4. METHOD

I don't believe that there is one teaching method that can be successfully applied to all students and all situations. Nevertheless, I do adopt the Socratic method in my teaching, because it is not 100% binding. The Socratic method consists of creating an interactive environment where I seek, in as much as possible, to "draw out" from the students their emotions, reactions and opinions in relation to the written text. I will introduce the topic of the session, as well as the topics' related readings. Then a debate on the readings and on the subjects analysed will follow. Audiovisual aids will be used when possible.

5. ATTENDANCE AND PARTICIPATION

For a better performance, a good attendance and participation at assignments is mandatory. In particular, reading one's textbooks as a regular home assignment is mandatory to develop one's knowledge appropriately.

Attendance to all CSU courses is mandatory. One unexcused absence is allowed during the semester but more than one unexcused absence will lower your grade as follows (excused absences will be accepted for serious medical reasons or emergencies): TWO unexcused

absences, lowers by 1.5 letter grades (i.e., B to C-); THREE unexcused absences, lowers by 3 letter grades (i.e., A to D). More than THREE unexcused absences could result in failure of the course.

In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence. Dates of mid-term and final exams can not be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. Missing the midterm or the final exam could mean failure of the course.

During the academic year photocopies and other material may be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies.

Participation: Continuous lateness as well as leaving the class for long breaks without your instructor's permission definitely influences the evaluation of your participation. It is important that students come to class on time. Three delays/early departures will be considered one absence. A correct, active and responsible participation is strictly recommended. During lectures, students are not allowed to use any electronic devices (cell-phones, Ipad, Blackberry etc.). Use of the computer in class is restricted to oral presentations, unless previously approved by the professor. Note-taking is mandatory. Eating is NOT allowed in class. Cellular phones must be turned off or placed on *silent mode* during class.

6. TESTS - ASSIGNMENTS

During the semester students will be evaluated through various assignments such as individual reading, assignments discussed afterwards in class, two written papers, one midterm and a final exam.

7. PAPERS

Students must also write two papers (5-7 pages max. including work cited; MLA format). The papers will be a serious attempt (i.e. an essay) to deal with a literary topic chosen by each student.

8. EVALUATION-GRADING SYSTEM

Weekly assignments and periodical papers: 15%

Midterm exam: 25%

Midterm Essay and Final Essay: 25%

Final Exam: 30%

Extracurricular events activities and assignments: 5%

A = 100 - 93%, A- = 92 - 90%, B+ = 89 - 87%, B = 86 - 83%, B- = 82 - 80%,
C+ = 79 - 77%, C = 76 - 73%, C- = 72 - 70%, D = 69 - 60%, F = 59 - 0%

9. TEXTBOOK-FURTHER READINGS-SOURCES

Required readings:

Brand, Peter, Pertile, Lino, The Cambridge History of Italian Literature, London Cambridge, 1999.

You can purchase it and download as ebook at:

<http://universitypublishingonline.org/cambridge/histories/ebook.jsf?bid=CBO9781139056175>

PRIMARY SOURCES (TEXTS IN ENGLISH TRANSLATION)

- G. Basile, The Tale of Tales (Penguin Classics), Penguin, 2016
T. Campanella, City of the Sun: A Poetical Dialogue (Biblioteca italiana), University of California Press, 1992
G. D'Annunzio, Pleasure (Penguin Classics), Penguin, 2013
U. Foscolo, Last Letters of Jacopo Ortis (Hesperus Classics), Hesperus Press, 2002
U. Foscolo, Sepulchres and Other Poems (Oneworld Classics), Oneworld, 2009
G. Galilei, Selected Writings (Oxford World's Classics), Oxford University Press, 2012
G. Galilei, The Essential Galileo, Oxford University Press, 2012
C. Goldoni, Four Comedies, Penguin, 1968
G. Leopardi, Dialogue between Fashion and Death (Penguin Great Ideas), Penguin Classics, 2010
G. Leopardi, The Canti: With a Selection of His Prose, Carcanet Press, 1998
G. Leopardi, Zibaldone, Farrar, Straus and Giroux, 2015
A. Manzoni, The Betrothed, Penguin, 1984
I. Nievo, Confessions of an Italian (Penguin Classics), Penguin, 2014
G. Verga, Cavalleria Rusticana and Other Stories (Penguin Classics), Penguin, 1999
G. Verga, I Malavoglia (the House by the Medlar Tree), Dedalus, 1996
G. Vico, New Science (Penguin Classics), Penguin 1999

Further handouts will be given by the teacher when necessary.

Further readings:

The following works represent a valid bibliography for all class sessions and interesting optional sources for your study:

SECONDARY SOURCES

- M. De Luca and W. Giuliano, Selections from Italian poetry, Irvington On Hudson, 1966.
L. De' Lucchi, An Anthology of Italian Poems, 13th- 19th Centuries, London, 1922.
F. De Sanctis, History of Italian literature, 2 Vol., New York, 1931.
A.G. Debus, Man and nature in the Renaissance, CUP, Cambridge, 1978
R. Kirkpatrick, English and Italian literature from Dante to Shakespeare, Longman Publishing Group, 1995.
V. Luciani, A brief history of Italian literature, New York, 1967.
M.O. Marotti (ed.), Italian women writers from the Renaissance to the present, PSUP, Pennsylvania, 1996
J. Luzzi, Romantic Europe and the Ghost of Italy, Yale University Press, 2008
C. Raffini, M. Ficino, P. Bembo, B. Castiglione: philosophical, aesthetic and political approaches in Renaissance Platonism, Lang Peter Publishing, 1998.
L. Rebay, Invitation to Italian poetry, New York, 1969
E. H. Wilkins, The invention of the sonnet and other studies in Italian literature, Rome, 1959.

HIGHLY RECOMMENDED ARTICLES:

All the following articles are available online at <http://muse.jhu.edu/> and/or at <http://www.jstor.org/> upon registration:

- T. Renna, "Campanella's City of the Sun and Late Renaissance Italy", *Utopian Studies*, Vol. 10, No. 1 (1999), pp. 13-25
G. Candela, "An Overview of the Cosmology, Religion and Philosophical Universe of Giordano Bruno", *Italica*, Vol. 75, No. 3 (Autumn, 1998), pp. 348-364
M. Maestro, "A Pioneer for the Abolition of Capital Punishment: Cesare Beccaria", *Journal of the History of Ideas*, Vol. 34, No. 3 (Jul. - Sep., 1973), pp. 463-468

- J. Luzzi, "Did Italian Romanticism Exist?", *Comparative Literature*, Vol. 56, No. 2 (Spring, 2004), pp. 168-191
- S. Ferlito, "Fear of the Mother's Tongue: Secrecy and Gossip in Manzoni's *I Promessi Sposi*", *MLN*, Vol. 113, No. 1, Italian Issue (Jan., 1998), pp. 30-51
- A. Procaccini, "Galileo's Open Vistas: "Chi mira più alto ...", *MLN*, Volume 129, Number 3, April 2014 (Supplement Issue) pp. S73-S86
- A. Giger, "Verismo: Origin, Corruption, and Redemption of an Operatic Term", *Journal of the American Musicological Society*, Vol. 60, No. 2 (Summer 2007), pp. 271-315
- G. Guida, "Giovanni Verga and the Roots of Italian America", *Italian Americana*, Vol. 21, No. 2 (Summer 2003), pp. 150-163
- C. M. Veronese, "Misanthropo di se stesso? Self-love, self-exclusion, self-sacrifice, and compassion in Giacomo Leopardi", *The Modern Language Review*, Vol. 104, No. 4 (October 2009), pp. 992-1007
- N. Gardini, "History and Pastoral in the Structure of Leopardi's *Canti*", *The Modern Language Review*, Vol. 103, No. 1 (Jan., 2008), pp. 76-92
- T. M. Costelloe, "The Concept of a "State of Nature" in Vico's *New Science*", *History of Philosophy Quarterly*, Vol. 16, No. 3 (Jul., 1999), pp. 321-339
- C. Miller, "Interpretations and Misinterpretations of Vico", *Historical Reflections / Réflexions Historiques*, Vol. 22, No. 3, Vico for Historians (Fall 1996), pp. 619-639
- M. Brose, "Leopardi's "L'Infinito" and the Language of the Romantic Sublime", *Poetics Today*, Vol. 4, No. 1 (1983), pp. 47-71
- T. O'Neill, "Greek and Italian, Prose or Poetry: Ugo Foscolo and *Dei Sepolcri*", *Proceedings of the Royal Irish Academy. Section C: Archaeology, Celtic Studies, History, Linguistics, Literature*, Vol. 79 (1979), pp. 189-203
- C. Mazzone, "The Fruit of Love in Giambattista Basile's "The Three Citrons"", *Marvels & Tales*, Volume 29, Number 2, 2015, pp. 228-244
- D. Radcliff-Umstead, "Foscolo and the Early Italian Romantics", *Italica*, Vol. 42, No. 3 (Sep., 1965), pp. 231-246
- J. Goodman, "The Mask of Collectivity: Compositional Practices at the *Comédie-Italienne*", *MLN*, Volume 126, Number 4, September 2011 (French Issue) pp. 812-824

Sources:

Sources for studying and making assignments are your booklets, class notes and hand-outs.

9. EXTRA FEES

The preparation of your exams or papers might require some individual visits to a library, or the purchase of a book or materials, the cost of which depends on the student's necessities and cannot be calculated in advance.

€ 9 for entrance to Museo Galileo (€ 5,50 for groups of minimum 15 people).

10. EXAMS

Both mid-term and final tests are questionnaires (short essays questions) based on the notes taken during the sessions and on the readings in the textbooks.

Exam dates cannot be changed.

Exam dates:

Mid-term exam (19/04/2018) Final exam: 28/05/2018-31/05/2018 exact date and time to be announced.

Mid-paper due: 12/04/2018; Final paper due: 24/05/2018

13 LESSONS (including mid-term and final exams)

1) **1 Mar:** Introduction of the course: Europe after the end of Renaissance.

Reading Assignments:

⇒ *The Cambridge History of Italian Literature*, pp. 286-302

NOTE: CLASS WILL MEET IN VERDE TODAY ONLY.

2) **8 Mar:** Science and philosophy: Campanella and Galileo

Reading Assignments:

⇒ *The Cambridge History of Italian Literature*, pp. 312-316

⇒ Campanella, *The City of Sun*

in http://www.gutenberg.org/catalog/world/readfile?fk_files=1063972

⇒ *The Cambridge History of Italian Literature*, pp. 316-17

⇒ Galileo, *Section Science and Religion, Section from The Assayer, Dialogue on The Two Chief World Systems* pp. 54-231

⇒ Visit to Museo Galileo

3) **15 Mar:** ***NO CLASS TODAY, due to the Southern Italy field trip. A special assignment pertaining to the field trip will be given to each student to replace this class.**

4) **22 Mar:** The Baroque Novella: Basile

Reading Assignments:

⇒ *The Cambridge History of Italian Literature*, pp. 318-325

⇒ Basile, *How the Tales Came to be Told, The Flea, The Serpent, Goat-face, The Three Citrons, Pintosmalto, Corvetto, The Enchanted Doe, Cenerentola, Conclusion* in <http://www.timsheppard.co.uk/story/stories/pentamerone.html>

⇒ Clips from *The Tale of Tales* (2015) by M. Garrone

5) **29 Mar:** The European Scene The new theatre: Goldoni

Reading Assignments:

⇒ *The Cambridge History of Italian Literature*, pp. 353-361

⇒ Goldoni, *Venetian Twins and The Mistress of the Inn* in

<http://babel.hathitrust.org/cgi/pt?id=coo.31924074296884;view=2up;seq=20;skin=mobile>, https://openlibrary.org/books/OL7030371M/Four_comedies,

http://www.paololandi.it/theater/testi/VenetianTwins_eng.pdf,

<http://www.gutenberg.org/files/33575/33575-h/33575-h.htm>

Spring Break March 30 – April 8 (Fri. – Sun.)

6) **12 Apr:** Rational power: The Enlightenment in Milan: Beccaria

Reading Assignments:

⇒ *The Cambridge History of Italian Literature*, pp. 378-380

⇒ Beccaria, http://www.constitution.org/cb/crim_pun.htm

Mid-paper due today: 12/04/2018

7) **19 Apr:** **Midterm exam**

8) 26 Apr: A new thrill in Europe: Romanticism Autobiography and poetry: Foscolo

Reading Assignments:

- ⇒ *The Cambridge History of Italian Literature*, pp. 398-405, 412-417, 418-426
- ⇒ Foscolo, *Poetry* in <http://litimag.oxfordjournals.org/content/4/1/17.extract>,
<http://www.poemhunter.com/ugo-foscolo/>,
<http://mellenpress.com/mellenpress.cfm?bookid=8706&pc=9>,
<http://www.maneyonline.com/doi/abs/10.1179/ita.2008.28.1.162?journalCode=ita>
[a](#)

9) 3 May: Leopardi between Classicism and Romanticism

Reading Assignments:

- ⇒ *The Cambridge History of Italian Literature*, pp. 412-417, 418-426
- ⇒ Leopardi, *To Italy, On the Proposal Monument to Dante in Florence, Sappho's last song, The Solitary Thrush, The Infinite, The Evening of the Holiday, To the Moon, To Silvia, Remembrances, Night song of a Wandering Shepherd of Asia, The Calm after the Storm, The Village Saturday, The dominant thought, Love and death, To Himself, The Broom* in <http://www.gutenberg.org/files/19315/19315-h/19315-h.htm>
- ⇒ Leopardi, *Dialogue between Fashion and death, Dialogue between Nature and an Icelander, Dialogue between an Almanac seller and a Passer-by, Dialogue between Ruysch and his Mummies* in https://archive.org/stream/cu31924027704877/cu31924027704877_djvu.txt
leopardi or
http://www.forgottenbooks.com/download_pdf/Essays_and_Dialogues_of_Giacomo_Leopardi_v1_1000191714.pdf

10) 10 May: Special topic – details to be announced

11) 17 May: Manzoni “I promessi sposi”

Reading Assignments:

- ⇒ *The Cambridge History of Italian Literature*, pp. 427-439
- ⇒ Manzoni, Foreword and chapters 1-3, 6, 20-23, 26, 35 in <http://www.bartleby.com/21/>

12) 24 May: Naturalismo, Positivismo and Verismo: Verga

Reading Assignments:

- ⇒ *The Cambridge History of Italian Literature*, pp. 463-470
- ⇒ Verga, Author's preface and chapters 1-4, 6, 9, 13-15 in <https://ebooks.adelaide.edu.au/v/verga/giovanni/house-by-the-medlar-tree/>
- ⇒ Verga, *Cavalleria Rusticana, The She-Wolf, Jeli the Shepherd*

Final paper due: 24/05/2018

13) 28 – 31 May Final exam. Exact day and time to be announced

EXTRACURRICULAR ACTIVITIES (mandatory):

Additional activities are offered to increase the interdisciplinary framework and approach offered by this class. Site visits are designed to explore the city from a literary perspective and retrieve evidences downtown of writers' daily life and/or about their cultural networks.

Movie nights are designed to increase the understanding of the Italian Literature and culture at large.

