

**Italian Cinema and Literature**

Code: 103394  
ECTS Credits: 6

| Degree                               | Type | Year | Semester |
|--------------------------------------|------|------|----------|
| 2501801 Catalan and Spanish Studies  | OT   | 3    | 1        |
| 2501801 Catalan and Spanish Studies  | OT   | 4    | 1        |
| 2501902 English and Catalan Studies  | OT   | 3    | 1        |
| 2501902 English and Catalan Studies  | OT   | 4    | 1        |
| 2501907 English and Classics Studies | OT   | 3    | 1        |
| 2501907 English and Classics Studies | OT   | 4    | 1        |
| 2501910 English and Spanish Studies  | OT   | 3    | 1        |
| 2501910 English and Spanish Studies  | OT   | 4    | 1        |
| 2501913 English and French Studies   | OT   | 3    | 1        |
| 2501913 English and French Studies   | OT   | 4    | 1        |

**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

**Prerequisites**

There are not particular academic prerequisites to take this subject.

**Objectives and Contextualisation**

This subject aims to provide the student with a grounding in the study of Italian cinema and its relationships with literature. It aims to provide a first set of orientative tools necessary to a basic approach to the reading and/or viewing of the works selected to be analyzed. This should make him / her able to further tackle new examples in a wider context within the frame of the subject's panoramic perspective.

Therefore , on successfully completing this subject, students will be able to:

-know the main lines of the history of Italian cinema and its relationship with literature.

- identify works of both the literary authors dealt with, together with their place in the canon of the Italian literature, and the most relevant figures of Italian cinema.

- differentiate the most relevant features of the cinematographic language with regard to the films discussed during the course.
- analyze and evaluate the strategies of filmic adaptation of the literary works commented during the course.
- analyze a given example of study, compare different versions of a work, develop a reasoned commentary on a fragment of a particular adaptation

## 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.

### English and Catalan Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Explore a variety of texts in Italian in order to recognize the fundamental characteristics of the Italian culture and literature.
- 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 Classics Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Explore a variety of texts in Italian in order to recognize the fundamental characteristics of the Italian culture and literature.
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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.
- Explore a variety of texts in Italian in order to recognize the fundamental characteristics of the Italian culture and literature.
- 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. Communicate in the studied language in oral and written form, properly using vocabulary and grammar.
3. Communicating in the studied language in oral and written form, properly using vocabulary and grammar.
4. Describe the historical and thematic evolution of literature, cinema, theater and Italian art.
5. Distinguish main ideas from secondary and synthesize its contents in the texts concerning Italian literature, art and aesthetics.
6. Effectively communicate and apply the argumentative and textual processes to formal and scientific texts.
7. Effectively communicating and applying the argumentative and textual processes to formal and scientific texts.
8. Identify and understand the evolution of literary language in Italy and of artistic languages.
9. Identify the major literary and artistic movements, authors and works of literature and Italian art.
10. Mastering the advanced knowledge and scientific methodologies related to linguistics, literature, history and culture that prepare the student for a postgraduate specialised education in the same or a different field of study.
11. Read and understand literary, artistic and cultural texts in Italian major eras.
12. Students must be capable of comprehending advanced academic or professional texts in their own language or the another acquired in the degree.
13. Students must be capable of precisely arguing ideas and opinions in their own language or another acquired in the degree.
14. Work individually and / or in teams effectively in multicultural and interdisciplinary applying of a culture of peace and own a degree in foreign languages that form the student for intercultural communication environments democratic values.

## Content

The course aims to provide an overview of a fascinating area of cultural history (Italian cinema), from the perspective of its interaction with literature.

Overview of the most basic tools of film studies, focusing on both the debate on the typology of the relationship between the languages of cinema and literature, and the analysis of some Italian examples.

Overview of the story of Italian cinema from its birth to the most recent films, its most relevant authors and genres, as well as its periods and their related historical contexts. As the subject seeks to underscore expressive and methodological links between film representations and literary texts, it will necessarily deal with some of the most important authors of Italian literary canon too.

The subject is based both on the viewing of fragments (or their totality) of some Italian cinematographic works, and the reading of fragments (or their totality) of some literary works. Particular attention will be given to the aesthetic, ideological and gender-related aspects they carry with.

## PROGRAM

- 1 Overview. History of Italian literature and cinema. The great authors of Italian cinema.
- 2 Literature and cinema: visuality, performativity.
  - 2.1 Italian classics on the screen. Dante.
  - 2.2 The Decameron, culture and pandemics.
- 3 Literature and cinema: analysis, comparison.
  - 3.1 Tools
  - 3.2 Il Conformista. Filmic vs. Literary narration. Totalitarianism, identity, gender?
  - 3.3 Il Gattopardo. Mise-en-scène. Art, elegy and historical critique. The South as a myth?
4. Beyond the "padri e maestri": recent Italian cinema. New voices; new feminine voices.

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

## Methodology

The subject of Italian Cinema 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                        |       |      |                   |
| Lessons, theory and practice          | 25    | 1    | 7, 6, 3, 2, 9     |
| Texts reading and commentary          | 25    | 1    | 1, 5, 9, 8, 11    |
| Type: Autonomous                      |       |      |                   |
| Study: texts, materials, bibliography | 30    | 1.2  | 9                 |
| Texts reading and commentary          | 15    | 0.6  | 1, 5, 9, 8, 11    |

## Continuous Assessment

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

- Attendance; Follow-up and participation in class 25%.
- Reviews / Essais (books, films, scientific paper) (3) 45 %

- Synthesis test 30%.

### **Single Assessment:**

Written Exam (60 %)

Exam on a scientific essay (20 %)

Films and books review (oral examination) (20 %)

To be evaluated (or to obtain the possibility for a make up exam), the student must have been evaluated in a set of activities the weight of which is equivalent to a minimum of 2/3 of the total of the exams.

The student will receive a grade of No available if he/she has not completed more than 30% of the evaluation activities.

Only students who, having failed, have at least a final grade of 3.5, have the right to a make-up (total or partial, as appropriate).

Class Participation and all other class activity are excluded from a make-up.

A make-up exam will be an exam related to the part that needs to be re-evaluated.

A student must pass each part in order to have the right to be fully evaluated.

Students must inform themselves on all the class activities and exams. The professor is not responsible.

For each exam, the teacher will inform the student (Moodle) on the procedure and date of revision of the grades.

Grading criteria are decided by the professor and, eventually, shared by the entire teaching team.

The make-up exam schedule can not be modified.

In case the student makes any irregularity that may lead to a significant variation of the grade of an exam, this will be graded as 0 and will be excluded from a make-up, regardless of the disciplinary process that may follow. In case of several irregularities in the exams of the same subject, the final grade of this class will be 0.

- 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 historical lines of Italian cinema by studying one of the manuals in the bibliography. If the student does not pass this exam, the grade for the course will be a fail.

It is possible to take elective courses in Italian for the minor. Information and a list of Italian classes can be found here:

<https://www.uab.cat/web/estudis/grau/oferta-de-graus/minors/informacio-general-1345692270291.html?param1=1345692443865>

To enroll a student must follow the pre-enrollment process. There are two pre-enrollment periods, in March and July respectively.

## Continuous Assessment Activities

| Title   | Weighting | Hours | ECTS | Learning Outcomes                         |
|---|-----------|-------|------|---|
| Participation during the course: attendance, team and individual activities etc.          | 25        | 20    | 0.8  | 1, 13, 12, 10, 4, 5, 7, 6, 3, 2, 9, 8, 14 |
| Reviews, written works and oral presentations relating to the works object of analysis. 1 | 15        | 10    | 0.4  | 1, 10, 4, 7, 6, 3, 2, 9, 8, 11, 14        |
| Reviews, written works and oral presentations relating to the works object of analysis. 2 | 15        | 10    | 0.4  | 1, 10, 4, 7, 6, 3, 2, 9, 8, 11, 14        |
| Reviews, written works and oral presentations relating to the works object of analysis. 3 | 15        | 10    | 0.4  | 1, 10, 4, 7, 6, 3, 2, 9, 8, 11, 14        |
| Synthesis test  | 30        | 5     | 0.2  | 1, 7, 6, 3, 2, 9, 8, 11, 14               |

## Bibliography

Resource works:

David Bordwell, Kristin Thompson, *Film Art. An introduction*, Mc Graw Hill, New York 1997.

David Thomson, *Instrucciones para ver una película*, Pasado & presente, Barcelona 2015.

James Wood, *How Fiction Works*, Vintage Random House, London 2009.

Phillip Novak, *Interpretation and Film Studies: Movie Made Meanings*, Cham, Springer International Publishing, 2020.

Annalisa Mirizio, *Los Antimodernos del cine: una retaguardia de la vanguardia*, Madrid, Pigmalión Edypro, 2014.

Carlos Losilla, *La invención de la modernidad o cómo acabar de una vez por todas con la historia del cine*, Cátedra, Madrid 2012

José María Caparrós Lera, *Guía del espectador de cine*, Alianza, Madrid 2007.

History of the Italian cinema

Gian Piero Brunetta, *Cent'anni di cinema italiano* (2 voll.), Laterza, Bari 2000

Italian cinema and literature

Silvio Alovio ed. *Dante et les arts performatifs : corps dansants, théâtre et cinéma* Université de Turin [and four others][Sesto San Giovanni] : Éditions Mimésis, 2024

Vito Attolini, *Dal romanzo al set. Cinema italiano dalle origini ad oggi*, Edizioni Dedalo, Bari, 1988

Antonella Braida, Luisa Calè (ed.), *Dante on view. The reception of Dante in the visual and performing arts*, Aldershot, Ashgate, 2007, pp. 177-192

Sandra Carapezza, *Sorelle minori : figure femminili nella Commedia* Bologna : Pàtron editore, 2024

Gragnolati Manuele, Lombardi Elena et Southerden Francesca (éd.), *The Oxford Handbook of Dante*, 1re éd., s.l., Oxford University Press, 2021.

Irmgard Scharold (ed.), *Dante intermedial. Die "Divina Commedia" in Literatur und Medien*, Würzburg, Königshausen & Neumann, 2022

Stefano Lazzarin, Jérôme Dutel (ed.), *Dante pop. La "Divina Commedia" nella letteratura e nella cultura popolare contemporanea*, Manziana (Roma), Vecchiarelli, 2018

Antonio Sorella ed., *Dante e il cinema* Firenze : Franco Cesati editore, 2023

Paolo Speranza, *Dante e il cinema. I film ispirati all'Avita e alle opere dell'autore della «Divina Commedia»*, Roma, Gremesse, 2021.

Carlo Tagliabue, *Cinema e letteratura italiana*, Guerra, Perugia 1990;

Francesco Tigani Sava, *Dante Alighieri scrive il cinema. Una lettura "cinematica" della "Divina Commedia"*, Catanzaro, Edizioni Max, 2007

Natascia Tonelli . *Donne di carta : personaggi femminili della letteratura italiana da Dante a Tasso* Cinisello Balsamo (Milano) : San Paolo, 2023

Cinema and literature:

Giacomo Manzoli, *"Cinema e Letteratura"*, "Le bussole" Carocci, Roma, 2003

Carmen Peña Ardid, *Literatura y cine*, Catedra, Madrid 1992;

Gian Piero Brunetta, *"Letteratura e cinema"*, Zanichelli, Bologna, 1976

Francisco Gutiérrez Carbajo, *Literatura y cine*. Madrid, UNED (Educación Permanente), 1993.

Antonio Costa, *Immaginedi un'immagine. Cinema e letteratura*, UTET, Milano 1993;

Film adaptation:

A. Fumagalli, *Ivestiti nuovi del narratore. L'adattamento da letteratura a cinema*, Il Castoro, Mi, 2004

José Luis Sánchez Noriega, *De la literatura al cine. Teoría y análisis de la adaptación*, Paidós, Barcelona, 2000;

Juan M. Company, *El trazo de la letra en la imagen. Texto literario y texto fílmico*, Cátedra. Signo e Imagen, Madrid 1987;

Umberto Eco, *I Limiti dell'interpretazione*, Bompiani, Milano 1980;

Theories:

Seymour Chatman, *Historia y discurso. La estructura narrativa en la novela y el cine* [1978], Taurus, Madrid, 1990

Enric Sullà, *Teoría de la novela. Antología de textos del siglo XX*, Crítica, Barcelona, 1996

Pier Paolo Pasolini, *Empirismo eretico*[1972], Garzanti, Milano

Film analysis

Francis Vanoye, Anne Goliot-Leté, *Principios de análisis cinematográfico*, Abada, Madrid 2008

Ramón Carmona, *Cómo se comenta un texto fílmico*, Cátedra, Madrid 1993;

Francesco Casetti - Federico Di Chio, *"Como analizar un film"*, Traducción de Carlos Losilla, Ed. Paidós Iberica, Barcelona, 1994 (F. Casetti - F. DiChio, *"Análisi del film"*, Bompiani, Milano, 2003)

M. Martín, *El lenguaje del cine*, Barcelona, Gedisa, 2008.

Roberto C. Provenzano, *Il linguaggio del cinema. Significazione e retorica*, Lupetti, Milano, 1999

Alexis Racionero, *El llenguatge cinematogràfic*, Barcelona, UOC, 2008

## Software

No particular software is required, except for the most common Office tools (i. e. word processor, etc.,) email account, an updated browser, MS Teams for online sessions if needed.