

Corporeal: Literary and Visual (De)formations of the Body

English Literature II

MA Course in FOREIGN LANGUAGES AND LITERATURES

Academic Year 2017-2018

Obiettivi formativi

Gli studenti approfondiranno le loro conoscenze della letteratura e della cultura britannica in una prospettiva teorica, metodologica, diacronica e sincronica.

La trattazione di argomenti teorici e metodologici mira a mettere in luce la dimensione metaletteraria. Lo studio di specifici autori e testi è finalizzato a: inquadrare il contesto storico-culturale della Gran Bretagna e dell'Europa; utilizzare gli strumenti critici per indagare i testi letterari.

Particolare attenzione sarà dedicata all'acquisizione da parte degli studenti di abilità richieste in settori professionali quali l'insegnamento della letteratura e l'editoria letteraria, che richiedono la comprensione delle forme e dei generi letterari nella loro evoluzione attraverso la storia e in relazione ad altre espressioni culturali.

Students will widen their knowledge of British literature and culture from a theoretical, methodological, diachronic and synchronic perspective.

Discussion of theoretical and methodological topics will highlight the metaliterary dimension. The study of specific authors and texts is aimed at: presenting the historical and cultural contexts in Great Britain and Europe; applying critical tools for examining literary texts.

Particular attention will be devoted to the students' acquisition of skills required in job sectors such as literature teaching and publishing, which involve understanding how literary forms and genres have evolved through history and in relation to other cultural expressions.

Contenuti del corso

CORPOREO. (DE)FORMAZIONI VERBALI E VISIVE DEL CORPO intende esplorare come e perché le descrizioni verbali e le rappresentazioni visive del corpo sano/malato, in forma fisica/decadente siano costruite per assorbire e diffondere valutazioni di norme etiche e valori estetici in specifici periodi storici e contesti sociali.

IL CORPO CLASSICO/IDEALE/NORMALE/NORMATIVO

Thomas More, *Utopia*, 1516, ed. by George M. Logan and Robert M. Adams (New York and London: W. W. Norton & Company, 2010, 3rd ed.), with particular reference to "Slaves", "Care of the Sick and Dying", "Marriage Customs".

The Dying Gaul (also called *The Dying Galatian*, in Italian *Galata Morente*), Roman marble copy of a Hellenistic work of the late 3rd century BC (Rome, Musei Capitolini).

Smugglerius, écorché sculpture, 1776 (plaster cast copies at the Royal Academy Schools in London and Edinburgh College of Art)

IL CORPO DISABILE /DEFORMATO/DEVIANTE

Jonathan Swift, *Gulliver's Travels*, 1726, ed. By Albert J Rivero (New York and London: W. W. Norton & Company, 2001, 3rd ed.), with particular reference to "Part IV: A Voyage to the Country of the Houyhnhnms".

William Hogarth, *The Reward of Cruelty*, in *The Four Stages of Cruelty*, 1751 (London, British Museum)

IL CORPO CHE (NON) INVECCHIA

William Morris, *News from Nowhere; or, An Epoch of Rest: Being Some Chapters from a Utopian Romance*, 1890, ed., with an Introduction and Notes, by David Leopold (Oxford: Oxford University Press, 2009), in particular the last chapter.

Pre-Raphaelite Art

IL CORPO TRANS-GENDER

Virginia Woolf, *Orlando. A Biography*, 1928, with an Introduction by Jeannette Winterson (London: The Folio Society, 2013).

A. S. Byatt, *Portraits in Fiction* (London, Chatto & Windus, 2001)

Unknown Artist, *Elizabeth I*, 1575 (London, National Portrait Gallery)

CORPOREAL. VERBAL AND VISUAL (DE)FORMATIONS OF THE BODY aims to explore how and why verbal descriptions or visual representations of the healthy/ill, fit/decaying body are construed to absorb and diffuse appreciations of ethical norms and aesthetic values in specific historical periods and social contexts.

THE CLASSICAL/IDEAL/NORMAL/NORMATIVE BODY

Thomas More, *Utopia*, 1516, ed. by George M. Logan and Robert M. Adams (New York and London: W. W. Norton & Company, 2010, 3rd ed.), with particular reference to "Slaves", "Care of the Sick and Dying", "Marriage Customs".

The Dying Gaul (also called *The Dying Galatian*, in Italian *Galata Morente*), Roman marble copy of a Hellenistic work of the late 3rd century BC (Rome, Musei Capitolini).

Smugglerius, écorché sculpture, 1776 (plaster cast copies at the Royal Academy Schools in London and Edinburgh College of Art)

THE DISABLED/DEFORMED/DEVIANT BODY

Jonathan Swift, *Gulliver's Travels*, 1726, ed. By Albert J Rivero (New York and London: W. W. Norton & Company, 2001, 3rd ed.), with particular reference to "Part IV: A Voyage to the Country of the Houyhnhnms".

William Hogarth, *The Reward of Cruelty*, in *The Four Stages of Cruelty*, 1751 (London, British Museum)

THE UN/AGEING BODY

William Morris, *News from Nowhere; or, An Epoch of Rest: Being Some Chapters from a Utopian Romance*, 1890, ed., with an Introduction and Notes, by David Leopold (Oxford: Oxford University Press, 2009), in particular the last chapter.

Pre-Raphaelite Art

THE TRANS-GENDERED BODY

Virginia Woolf, *Orlando. A Biography*, 1928, with an Introduction by Jeannette Winterson (London: The Folio Society, 2013).

A. S. Byatt, *Portraits in Fiction* (London, Chatto & Windus, 2001)

Unknown Artist, *Elizabeth I*, 1575 (London, National Portrait Gallery)

Metodi didattici

Le lezioni si incentrano tanto sul contesto storico e culturale quanto su specifici autori/autrici e testi letterari. Incoraggiano un'interazione dialogica basata sia sulla presentazione di specifici contesti e testi sia sulla ricezione espressa dagli studenti attraverso commenti e interventi.

Classes tackle the historical and cultural context as well as specific authors and literary texts. They foster a dialogical interaction based on the presentation of specific contexts and texts as well as on the students' reception expressed through remarks and comments.

L'esame in lingua inglese si articola in:

- A. una prova scritta, che verte su argomenti trattati nel corso monografico e indicati nei Contenuti del corso;
- B. una prova orale, incentrata sulla storia della letteratura e sul corso monografico.

La prova scritta può essere sostenuta separatamente dalla prova orale solo nell'appello previsto alla fine del corso e rivolto agli studenti frequentanti. A partire dall'appello successivo, le due prove devono essere sostenute unitamente nello stesso appello.

Modalità di verifica dell'apprendimento

Tutti i testi primari e critici in programma sono reperibili nella sezione Materiale didattico.

Agli studenti frequentanti si richiede:

- 1.a) lo studio di 2 saggi o capitoli sulla teoria e metodologia;
- 1.b) lo studio dei testi primari in programma;
- 1.c) lo studio dei testi critici, precisamente 1 per ogni testo primario;
- 2) la conoscenza di un secolo della letteratura inglese a scelta.

Agli studenti non frequentanti si richiede:

- 1.a) lo studio di 5 saggi o capitoli sulla teoria e metodologia;
- 1.b) lo studio dei testi primari in programma;
- 1.c) lo studio dei testi critici, precisamente 1 per ogni testo primario.
- 2) la conoscenza di due secoli della letteratura inglese a scelta.

The exam in English consists of:

- A. a written essay on the topics tackled during the classes and defined in the Contents of the course;
- B. an oral exam, focusing on the history of English literature as well as on the topics tackled during the classes.

The written part of the exam can be taken separately from and before the oral part only if you choose the first date available after the end of the course. After that date the written and the oral part of the exam will have to be taken jointly on the same day.

All primary and secondary works in the programme can be downloaded from Materiale didattico.

Assignments for the students who attend the course:

- 1.a) the study of 2 essays or chapters on theory and methodology;
- 1.b) the study of the primary works tackled during the classes;

- 1.c) the study of the critical works, 1 per each primary work;
- 2) the study of a century of history of English literature.

Assignments for the students who do not attend the course:

- 1.a) the study of 5 essays or chapters on theory and methodology;
- 1.b) the study of the primary works in the bibliography;
- 1.c) the study of the critical works in the bibliography, 1 per each primary work;
- 2) the study of two centuries of history of English literature.

Testi di riferimento

Teoria e metodologia

Theory and Methodology

Brian Hurwitz and Paola Spinozzi, eds, *Discourses and Narrations in the Biosciences* (Göttingen: Vandenhoeck and Ruprecht, 2011).

In particolare:

Paola Spinozzi and Brian Hurwitz, "Science, Discursivity and Narrativity", pp. 14-30;

Paola Spinozzi, "Representing and Narrativizing Science", pp. 31-60;

Brian Hurwitz, "Narrative [in] Medicine", pp. 73-87;

Andrea Battistini, "The Antagonistic Affair between Literature and Science", pp. 61-71;

Pino Donghi, "Science Popularization and Performativity", pp. 89-100.

Rudolf Arnheim, "The Rationale of Deformation", *Art Journal*, Vol. 43, No. 4, The Issue of Caricature (Winter, 1983), pp. 319-324.

Specifici testi critici

Specifici Critical Texts

Thomas More, *Utopia*

Paola Spinozzi, "Acerba illa vita velut carcere atque aculeo. Health or Death in More's *Libellus vere aureus*, Early Modern Thought and Contemporary Debate", *Utopian Studies. The Journal of the Society for Utopian Studies*, vol. 27, no. 3 (2016), pp. 586-600.

Jonathan Swift, *Gulliver's Travels*

Roger Lund, "Laughing at Cripples: Ridicule, Deformity and the Argument from Design", *Eighteenth-Century Studies*, vol. 39, no. 1 (Fall, 2005), pp. 91-114.

William Morris, *News from Nowhere*

Vita Fortunati and Claudio Franceschi, "The Quest for Longevity and the End of Utopia", in *Discourses and Narrations in the Biosciences*, ed. by Paola Spinozzi and Brian Hurwitz (Göttingen: Vandenhoeck and Ruprecht, 2011), pp. 183-195.

Virginia Woolf, *Orlando*

Stef Craps, "How to Do Things with Gender: Transgenderism in Virginia Woolf's *Orlando*", in *Image into Identity: Constructing and Assigning Identity in a Culture of Modernity*, ed. by Michael Wintle (Amsterdam: Rodopi, 2006), pp. 175-90.

Storia della letteratura inglese

a) *The New Cambridge History of English Literature*

L'Indice è consultabile all'indirizzo <https://www.cambridge.org/core/series/new-cambridge-history-of-english-literature/B453DBCE2E05A655AD55BB0DB4A25AC0>

b) *Oxford English Literary History*

L'Indice è consultabile all'indirizzo <https://global.oup.com/academic/content/series/o/oxford-english-literary-history-oelh/?lang=en&cc=it>

c) *The Norton Anthology of English Literature*

L'Indice è consultabile all'indirizzo <https://www.wwnorton.com/college/english/nael/>

History of English literature

a) *The New Cambridge History of English Literature*

The Table of Contents is available at <https://www.cambridge.org/core/series/new-cambridge-history-of-english-literature/B453DBCE2E05A655AD55BB0DB4A25AC0>

b) *Oxford English Literary History*

The Table of Contents is available at <https://global.oup.com/academic/content/series/o/oxford-english-literary-history-oelh/?lang=en&cc=it>

c) *The Norton Anthology of English Literature*

The Table of Contents is available at <https://www.wwnorton.com/college/english/nael/>