

Università
della
Svizzera
italiana

Facoltà
di scienze della
comunicazione

**Università della Svizzera italiana, USI
University of Lugano**

**Master of
Italian Language, Literature
and Civilisation**

2009 - 2011 edition

www.mlci.unisi.ch

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USI



The Università della Svizzera italiana, USI – Short Presentation

USI was founded in 1996 and is constantly growing both in size and in the courses offered in its four faculties: Architecture, Economics, Communication Sciences and Informatics. 2,486 students from over 40 countries, 270 professors and lecturers and 350 assistants enter and exit the modern buildings every day, providing an environment rich in exchange, knowledge and personal relations.

International Atmosphere

USI is a multilingual university with an international atmosphere. Lectures are given in Italian and English, but on the two USI campuses many other languages are spoken. With foreign students making up 56% of the student body, USI's international environment comes to life with the beginning of each class.

Innovation

Courses are adapted to the needs of the job market and facilitate the creation of new professional profiles. This is particularly true of the master's degree programme which prepares students effectively through solid instruction in theory combined with practical application. Professors and lecturers from various geographic and professional backgrounds enrich instruction, bringing original and innovative perspectives to USI.

Interdisciplinary Programmes

USI has developed a solid network of academic relationships with Swiss universities and various institutions abroad. USI also keeps up with the job market. Practical experience plays an important role in instruction. Case studies, field projects and interaction between students and professionals are part of the study curriculum.

Its small size, close relationships between students and teachers, the integration of different disciplines, the generous space and the top-quality technical infrastructure allows USI to offer ideal conditions for study and research. Also a rich programme of sport activities and cultural events is present at USI with numerous student parties, summer concerts and the magnificent lake side of Lugano which is a wonderful location for our students to go to when they need a break from studying.

Italian Language, Literature and Civilisation

Objectives and content

Yves Bonnefoy has written that Italian art represents the "*arrière-pays*", the hinterland of any experience or memory of beauty whatsoever; and Osip Mandelstam has observed that in order to read Dante one needs to have a perspective that looks out onto the future. This is the domain of Italian civilisation: the memory of a shared perfection, a way of thinking, which is capable to embrace the "universals" of human condition. This universality however is not the mere sum of infinite digressions: on the contrary, it is, as Jorge Luis Borges has written about the *Divine Comedy*, the ability to hold an entire lifetime in one verse. Art, philosophy, poetry, spirituality are called forward to give consistency to what is essential, i.e. to understand the experiences of history and the universals of thought, to express them in synthesis, and to offer them as a 'perspective'.

Within this perspective, the Master of Italian Language, Literature and Civilization which is offered at the University of Lugano puts into practice, more than any other degree programme taught in Italy or in Switzerland, what according to Gianfranco Folena is the historical essence of Italian in Europe (*L'italiano in Europa*, 1983): a language for art and civilization, able to give creative form to the civic foundations of our 'human heritage'. For this reason, the Master proposes an interdisciplinary approach (language, literature, arts/history/civilization) and has invited lecturers from Switzerland, Italy, France and Germany, who themselves embody, throughout their research path, the parable, always alive, of a "language sweet and flavoursome, built with the sounds of solidarity" (O. Mandelstam, 1933).

In addition to the option of pursuing an academic career (PhD), the Master's programme prepares for three professional careers: Teaching Italian language and civilization; Library and Archival science; Museum management, the conservation of artistic collections and heritage of our collective memory. After the first year of the Master (two semesters in which the teaching programme is identical for all specialisms), the 3rd and 4th semester offer specialist teaching in order to obtain the skills required by the Master's three professional profiles. The first profile is offered in close collaboration with the Alta Scuola Pedagogica, while the second and the third draw on the competences of scientific and professional authorities in the sectors illustrated above and on the collaboration with the University of Pavia.

On the road towards a shared European civilization, where we wait for the young people of the 21st Century to take responsibility, this Master stands at the crossroad of wide-ranging and mature teaching experiences, offering a coherent paradigm for critical interpretation, in order to have available, here and now, the "frameworks of the future".

First Semester (SA 2009) (30 ECTS)	Language (6 ECTS)	
	Grammar and Speech Acts	3
	History of the Italian Language	3
	Literature (15 ECTS)	
	Literature of the Middle Ages and of Humanism	6
	Renaissance and Baroque Literature	6
	Comparative Literature	3
	Arts / History / Civilisation (9 ECTS)	
	History of Medieval Art	3
	Renaissance and Baroque Literature and the Arts	3
History, culture, mentality	3	
Second semester (SP 2010) (30 ECTS)	Language (6 ECTS)	
	Argumentation	3
	Rhetoric and stylistics	3
	Literature (12 ECTS)	
	Literature of the Nineteenth and Twentieth Centuries	6
	Comparative Literature	3
	Hermeneutics and the History of Literary Criticism	3
	Arts / History / Civilisation (12 ECTS)	
	History of forms	3
	Texts on stage	3
Music and literature	3	
Cinema History and Theory	3	
History of Spirituality	3	
Third semester (SA 2010) (30 ECTS)	Language and texts (6 ECTS)	
	Text Construction	3
	History of the Book and Bibliography	3
	Arts / History / Civilisation (9 ECTS)	
	Literary Iconology	3
	History of Communications in Contemporary Italy	3
	Aesthetics	3
	Specialisation* (15 ECTS)	
	<i>Archival Science</i>	
	Archival Science	3
Archival Science	3	
<i>Museums and Artistic Heritage</i>		
Museum Studies and Museography	3	
The History of Photography: Art and Document	3	
S. 4	Fourth semester (30 ECTS)	
	Master thesis	30
Total ECTS		120

* Part of these credits may be acquired through an internship or an exchange semester.

Annual theme

Eurhythmia and Utopia

From Saint Augustine to Roland Barthes, the utopian community creates and practices principles of eurhythmia (i.e., “good rhythms”, such as those of the canonical hours), seen as an approximation to cosmic rhythms. In his course *Comment vivre ensemble* Barthes defined this utopic time as “idiorhythmic”, in the sense of a never changing quotidianity, complete and fulfilled to the point that the irruption of any event becomes inconceivable. This organisation of time is characteristic of systems – from the cloister to Oblomovka – which are “durable and interminable, without initiative”. Births, baptisms, weddings, other births, deaths: a slow “distance, Irrigated by tenderness” (Barthes).

First semester

Grammar and speech acts

Claudia Caffi / Johanna Miecznikowski

The Construction of Discourse. The course examines the ways in which the linguistic system is activated by someone for someone else, and becomes discourse. We will introduce themes that are central to current Linguistic Pragmatics in its recent development, and which mark the transition from the philosophical utopias on the felicity of speaking-acting and on perfect conversation to the coarse and often accidental development of authentic communicative exchanges. The course will highlight those zones within the pragmatic reflection that are useful to our understanding of the most important discursive mechanisms, whilst taking into account the historical, theoretical and methodological connection between pragmatics and text linguistics.

History of the Italian language

Silvia Albesano

The Language of Poetry from Dante to Leopardi. Selective and demunicipalized, poetic language presents itself ever since the theoretical reflections in Dante’s *De vulgari eloquentia* as the founding model of literary Italian. Its specific and stable characteristics quickly crystallise in a distinct norm which is different from the one found in prose. In the wake of the studies by Luca Serianni, the course will identify the principal phono-morphologic, grammatic and syntactic characteristics and will then trace and observe their survival in a selection of authors between 14th and early 19th Century. Throughout the course we will refer to the treatment of these elements in descriptive and prescriptive resources, like grammars and dictionaries, from the 16th Century onwards.

Literature of the Middle Ages and of Humanism

Corrado Bologna and Mira Mocan

Utopian harmonies. Celestial and earthly rhythms in the poetry of courtly and Renaissance civilization. The birth of rhymed poetry is tied to the formation of courtly culture and the elaboration of a relationship between the texture of the lyrical text and the measure of interior and cosmic rhythms. Between rhyme and rhythm there is a profound spiritual relationship, as etymology also suggests (rhythmus “rhythm”, “fluency”, or rhyme “fissure”). Rhyme, Giorgio Agamben suggests, is “the metric-linguistic transposition of messianic expectation”. The time of the text and that of life reverberate in medieval and Humanistic thought on Platonic and Aristotelian, but above all Augustinian philosophy, down to The Victorines, the Troubadours, the Stilnovo, Dante, and Petrarch.

Renaissance and Baroque Literature

Part I: Stefano Prandi

Renaissance Utopia: the women's side. The Sixteenth Century sees renewed interest in the figure of the woman, and for the first time women writers become the protagonists of Italian cultural life outside the cloister. The course will examine the Renaissance developments of this theme in the many genres it affects (from treatise to poem and dialogue) and on the basis of the age's new contexts such as the greater number of readers produced by the printing press, the effects of secularization prompted by Humanism, and the influence of the Reformation.

Part II: Carlo Ossola

Elevations and aspirations. Baroque time is the instant and the aspiration, elevation of breathing and form (Giovanni Bona and Francesco Borromini). Better than other literary genres, mystical writing interprets the instant which is wound and gift: *in puncto vulnus*. During the day, the rhythm of “aspirations” articulates hours – breviary and “via brevis” to God. Texts by Giovanni Bona (*Via compendii ad Deum, De discretione spirituum*) and poems by Ciriaco de Pers will be examined together with European examples by Surin and Silesius and a choice of Baroque texts.

Comparative Literature

Piero Boitani

Stars: poetry, dance, utopia. Contemplation of the stars is, according to Aristotle, the very beginning of the wonder which produces the love of wisdom (“sophia”), i.e., philosophy, science, and poetry, but also, in the Bible, the beginning of the rapture before creation. This course will follow the poetry, painting, architecture, and music which, from Homer and the Bible onwards, have celebrated the stars. The stars dance and play (the music and the harmony of the spheres, and the eurhythmia which human art approaches), and sketch out, in literature from Plato on, and in modern science fiction, the design of a perennial utopia.

History of Medieval Art

Gerhard Wolf

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Renaissance and Baroque

Tobias Kämpf

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Literature and the Arts

Marco Maggi

The chant of the heart: music, spirituality, poetry. "Videmus enim nunc per speculum in aenigmate, tunc autem facie ad faciem" (1 Kor 13, 12): analogies with vision and ekphrasis prevail in narrating interior experiences from Saint Paul to *De visione Dei sive De icona* by Cusanus. Yet, especially from the Late Middle Ages onwards, mysticism begins to "explore the various ways of music" (P. Sequeri). At the highpoint of this development, the spiritual vocabulary as registered by Maximilian van der Sandt draws metaphors right from the world of sound: *Amor sonorosus, exultatio, iubulum, iubilatio, melodiosus, resignatio sonora, silentium, susurrium, susurrus, tripudium...* On these chant lines – where, as Paul Valéry said, verses express the "harmonics" of a mystical thought which is, at its turn, a "wise counterpoint which has woven around the chant an entire system of interior discipline" – the *prière* pure encounters the *poésie* pure: "... la música callada, / la soledad sonora..." (Juan de la Cruz, *Cántico espiritual*).

History, culture, mentality

Agostino Paravicini-Bagliani

Medieval Christianity and utopian thought: time, space, and corporality. The Middle Ages are characterised by utopian thought concerning time, space, and corporality. The Christian organisation of the rhythm of time as well as the eschatological theories (Gioacchino da Fiore) form extraordinary reservoirs of a utopian kind. The legend of Priest John is a social and political utopia, but also a corporeal one as a reign of perfect health and almost of immortality. Alchemy and the *prolungatio vitae* (Roger Bacon etc.) illustrate in a still more complete way utopias of this kind. They comprise profound spiritual and mental aspirations at the waning of the Middle Ages.

Second semester

Argumentation

Eddo Rigotti

The course treats this year's theme from the perspective of argumentation. The theme will be treated against the background of a synoptic presentation of contributions to the study of argumentation processes offered by Late Classical and Medieval philosophy and logic (in particular, we will look at the development of Topics by Severinus Boethius, Abelard, Peter of Spain, John Buridan) and of contemporary argumentation theory.

Rhetoric and Stylistics

Annick Paternoster

"For charity!": Politeness from the Heart in 19th Century Novels.

The linguistics of politeness opposes avoidance strategies and approach strategies. Within the framework of Historical Pragmatics, the course will examine which role the approach strategy has sustained in the new politeness model, which is proposed in Italy towards the end of the Ancien Régime. Whilst within the *Promessi Sposi* the "humble" characters conduct dialogues according to a stylistics of Christian charity, in the lay context of *Pinocchio* the approach strategy is reserved for genuine effusions of the heart.

Literature of the Nineteenth and Twentieth Centuries

Part I: Antonella Anedda Angioy

Urhythmia and Eutopia? Starting from the recomposition of these two words, in the course we will think about, and ask questions as to what rhythm in poetry might actually mean and whether a "right rhythm" exists or whether it might be rather a kind of disobedience and dissonance, really, to the eurhythmic utopia. At the same time, perhaps there is for poetry the possibility of being a common ethical space – a space to be shared – in which to move and sojourn (momentarily) through one's readings. The utopia of language which Ingeborg Bachmann has so painfully and lucidly gone over in her Frankfurt Lectures will be the starting point for an examination of different authors and places: from Montale's and Caproni's Liguria to Sereni's Luino, from the "diasporas" of Fortini and Amelia Rosselli to that privileged condition of space-sound that is poetry in a dialect.

Part II: Giacomo Jori

To inhabit the utopia of modernity. The "descriptio Americae" in 20th-century Italian Literature. In the twentieth century, America is the place of modernity. The course aims at illustrating the various forms this theme takes in the many prose compositions and travel logs by contemporary Italian writers, from Mario Soldati to Italo Calvino, without neglecting – through the conflicts produced by time and space in Torelli's mannerist drama – the existential dimension of life as élan and hope in the future.

Comparative Literature

Piero Boitani

See the course description for the first semester.

Hermeneutics and the History of Literary Criticism

Andrea Celli

Utopia in Dante. Medievalist and theological-political approaches to Dante's De Monarchia, Convivio and Commedia. Dante's works have puzzled modern readers again and again. This course concentrates on the first half of the Twentieth Century, when Dante Studies developed rapidly, especially in a philological perspective (Michele Barbi). In this period,

there is a growing philosophical and religious interest in the Middle Age Dante represents. The study of his writings meets a renewed interest in Scholastics, in particular in Averroism and Avicennism (Bruno Nardi, Etienne Gilson, Asin Palacios and Marie-Therèse d'Alverny), but also neo-idealistic and conservative theorising about the state (Giovanni Gentile, Ernst Kantorowicz). Moreover, some interpretations of Dante's works give space to utopias of happiness (inspired by ideas such as the empire, the hierarchy of angels, heavenly beatitude), conflicting with modern world order. Traces thereof may be found in medievalists such as Giorgio Falco and Raffaello Morgen, in theologians such as Romano Guardini and in poets such as Ezra Pound, Gabriele D'Annunzio or T.S. Eliot.

History of forms

Victor Stoichita

Night-time / day-time dreams. The course is motivated by the necessity to study «spectral things» – an important historical and artistic category of Western culture. It aims at investigating the dialectics between the visible and the invisible in Renaissance and Baroque painting. Special attention will be paid to strategies of figuration used to represent and retain uncertain, flighty, unseizable images, exploring the intermediate space in which ambiguous beings such as angels, demons, spirits, ghosts and phantoms take shape.

Texts on stage

Stefano Tomassini

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Music and literature

Jürgen Maehder

History of Italian Opera – The Role of the Opera Libretto in the System of Italian Operatic Culture. Opera based on a text sung in Italian has been created in 1599 in Florence and became a performance open to the general public with the opening of the Venetian opera houses in 1637. For more than 400 years, staged opera performances based on an Italian poetic text have shaped the international image of Italian culture more than any other manifestation of Italian literature. The fast dissemination of Italian court opera to most European countries during the 17th and 18th centuries, in conjunction with the worldwide diffusion of Italian opera from Chile and Peru to Macao, Malaysia, Australia and the Philippines during the 19th century, were able to create an almost global presence of Italian literature and music by the end of the 19th century.

The seminar will provide an outline of opera history under the viewpoint of Italian libretto history; structural aspects of Italian libretto-writing throughout the centuries and their impact on musical structure will constitute the main subject of research. In periods where the foreign influence on Italian libretto-writing has been overwhelming, p.e. during the period of Italian wagnerism, other national traditions of libretto-writing will be taken into account as well.

Cinema History and Theory

Francesco Casetti

The course aims to analyse film and other audio-visual products according to aspects of content, language, narration, and communication. These are not only useful to identify and to evaluate quality, but also for potential employ. During the course the theoretical part will be strongly intertwined with an activity of analysis concentrated on audio-visual products of various types and destination finalised to single out their principal components as well as ways to combine and to compare them in an international context.

History of Spirituality

Benedetta Papasogli

Spirituality and the Notion of Time in Early Modern History. Since the origins of Christian spirituality, the concept of time and of its judicious usage has formed one of the central topics of spiritual pedagogy and of its literary manifestations. As Georges Poulet has convincingly shown, over the course of the centuries the notion of “human time” has taken on a variety of different forms. Special attention will be given to the ways of living the experience of time under spiritual teaching at a historical turning point: the moment when, under the impact of a new concept of mathematical precision, new methods for precise measurement of time were applied to everyday life. Texts from ascetic and mystical literature will be compared to some monastic breviaries, in which prophetic tendencies are mingled with the reflections of juridical terminology, thus reconciling spiritual experience with the experience of “normal time”.

Third semester

Text Construction

Johanna Miecznikowski

The course intends to help students to develop their skills in textual analysis and in writing. On a theoretical level, we will explore notions of text linguistics related to discourse genres, text composition (the text and its parts – discourse topics and reference – relations and connectives) and to polyphony (evidentiality – reported speech – bibliographical references). On a practical level, we will discuss general processes as well as specific elements within the lexicon and grammar of Italian that are functional to text construction. The teaching will alternate with exercises deemed useful for the composition of written text, for the preparation of oral presentations and of the Master’s dissertation.

History of the Book and Bibliography

François Dupuigrenet Desroussilles

Introduction to the Study of the Italian Book. The course is divided in two modules each with a different perspective. The first module will take place in the library and is dedicated to a hands-on, practical introduction on the history of the printed book in the pre-indus-

trial (15th-18th Century) and industrial era (19th – early 20th Century) in Italy. To this end we will examine examples chosen within the literary field, between the 16th and the 20th Century, bringing together techniques of textual bibliography from within the English and American tradition (Fredson Bowers, Thomas Tanselle, Conor Fahy) with the studies on “mise en texte” promoted by Henri-Jean Martin and with the philological lessons of two masters of Italian language: Giovanni Pozzi e Armando Petrucci. In the second module, we will critically examine the principal digital sources available for the study of the printed book: bibliographical databases, fac simile and digital editions.

Literary Iconology

Lina Bolzoni

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History of Communications in Contemporary Italy

Giuseppe Richeri

This course analyzes the historical evolution of the Italian mass media from the end of the Fascist era, to the post-war reconstruction, until the end of twentieth century. The focus is on the history of Italian TV and printed press and on their transformations in contents, organization charts and regulations. The mass media evolutions in this period are analyzed and interpreted taking in account the Italian socio-cultural context and the reciprocal influences among media, politics and society.

Aesthetics

Francisco Jarauta

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Archival science

Lucia Roselli

The course on archival science wants to address themes inherent to the knowledge of the archive in its historical evolution with indications on the history of archives. The archive will be observed in its diversified forms which comprehend in the first place its formative and structural moments and in a second place the activities referring to the different life phases of the archive, in a natural succession from the initial phase to the one of deposit and, finally, to the historical one. As far as research activity is concerned, the most recent projects to employ computer programmes for different archival instruments will be presented; ways for web research regarding archives will be illustrated. A part of the course intends to deepen themes inherent to the origins, the development, and management of the archive as a direct consequence of the activity of the producing subject. Particular attention will be given to the formation, the development, and conservation of personal archives between the nineteenth and the twentieth century.

Text management

Paul Gabriele Weston

The course aims at examining principles, procedures, standards, and bibliographical tools dealing both with traditional and with digital libraries. As far as traditional libraries are concerned, the most problematic issues, raising from the quantitative and typological growth of the editorial production, will be addressed. In this context, the course will focus on descriptive procedures and on a range of services still rather orientated towards the analogic environment, while online catalogues and other bibliographic resources will be compared with search engines and web sites. Projects involving libraries and other cultural agencies with the object of enhancing the impact of reading and reference services and to establish new tools for the organisation of knowledge will be considered. As far as digital libraries are concerned, their design and production will be discussed, including issues such as interoperability and the preservation of electronic resources. A workshop on markup languages will enable students to familiarize with the international standards commonly used for the digital edition of literary texts (TEI) and the production of electronic resources.

The courses on archival science and text management will be accompanied by a Laboratory of electronic codification of texts and other documents. After having introduced the theme of codification through marking, some international standards employed for the treatment of literary texts (TEI) and for the realisation of digital libraries and appropriate archival instruments (EAD, EAC) will be examined. Students will be directly employed in codifying and describing texts and other documents.

Museum Studies and Museography

Christoph Frank

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The history of photography: art and document

Daniela Mondini

This course aims at introducing the history of photography through three modules of a different shape. In a first part, a series of theoretical texts on the media quality of photography and of the "photographic" will be studied and discussed. In its second part, students will visit various collections of photography, both in Switzerland and in Italy, in order to get to know technical qualities, problems of preserving historical photographic materials, and procedures of cataloguing, digital reproduction, and presentation of these documents, both on the web and in museum environments. A third module will be dedicated to the guidelines for individual research projects to be carried out by the students which shall lead to papers of 10 to 15 pages each.



General information

Language

Courses are taught exclusively in Italian.

Entry requirements:

- 1) **A Bachelor's degree in the Humanities**
with an adequate number of ECTS credits in Italian Literature and Language and in other disciplines taught in the Master (at least 60 out of 180). Students who have not graduated yet can enrol in the Master's programme if they discuss their Bachelor's thesis / take their final exam within the current semester.
- 2) **A four-year degree in the Humanities,**
after evaluation of preceding studies and, eventually, a colloquium with the director of the Master. For these students a personalised and in some cases reduced study programme will be defined.
- 3) **A four-year degree in the Humanities in course,**
under the condition that the candidate has obtained at least 180 credits, among which at least 60 in the various areas of Italian Studies.

Applicants might be required to attend additional courses considered a prerequisite for attending the Master's programme.

A Bachelor's degree in other areas, including the USI Bachelor of Arts in Communication Sciences or in Architecture, does not give access to the Master's programme.

Study grants

For the academic year 2009/2010, the Università della Svizzera italiana awards five specific grants for students enrolled in the Master in Italian language, literature and civilisation. The grant covers the annual tuition fee and may be renewed for the second year. Please consult the website for more detailed information.

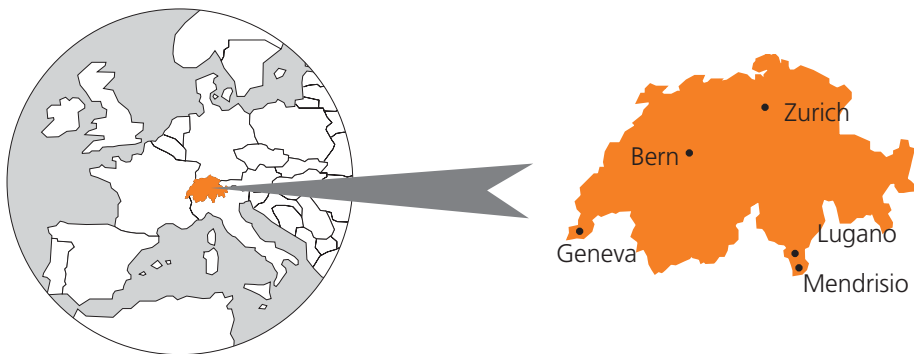
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An international and personalized learning environment



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