# – Forms and Genres of Italian Literature

## Prof. Marco Maria Corradini

***Text under revision. Not yet approved by academic staff.***

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to help students acquire a better knowledge of the evolutionary process of the Italian literature during the first part of the Modern age, through historical reconstructions and exercises based on text analysis. During semester 1, it will examine the genre of dramatic pastoral through a critical reading of its most representative works and the study of their reception; during semester 2, instead, it will explore the topic of the poem for music, with a focus on some particular forms, such as the polyphonic madrigal of the 16th century and the first examples of melodrama, up to the study of the contemporary age with Fabrizio De André. At the end of the course, students will be able to know the formal features and the contents of the literary genres under analysis, carry out a deep reading of texts from the age of Mannerism and Baroque, placing the works in the correct context of their cultural period, and understand the literary implications of contemporary songwriting.

***COURSE CONTENT***

a) The pastoral fable and its development during the 16th and the 17th century.

b) Poetry and music from the Renaissance to the present day: the 16th-century madrigal, the origins of melodrama, and the songs by Fabrizio De André.

***READING LIST***

a)

T. Tasso, *Aminta,* edited by M. Corradini, Milan, Rizzoli (BUR), 2015 or following editions.

T. Tasso, *Aminta*, edited by D. Colussi and P. Trovato, Turin, Einaudi, 2021.

B. Guarini, *Il pastor fido,* edited by E. Selmi, introduction by G. Baldassarri, Venice, Marsilio, 1999, o or any other complete edition with comments.

R. Bruscagli, *L’“Aminta” del Tasso e le pastorali ferraresi del ’500*, in *Studi di filologia e critica offerti dagli allievi a Lanfranco Caretti*, Rome, Salerno Ed., 1985, vol. I, p. 279-318.

C. Scarpati, *Il nucleo ovidiano dell’“Aminta”*, nel suo vol. *Tasso, i classici e i moderni*, Padua, Antenore, 1995, p. 75-104.

S. Zatti, *Natura e potere nell’“Aminta”*, in *Studi di filologia e letteratura offerti a Franco Croce*, Bulzoni, Rome, 1997, p. 131-147.

M. Corradini, *L’“Aminta” dei moralisti e l’“Aminta” dei libertini*, «Lettere italiane», 68 (2016), n. 2, p. 266-305.

b)

S. Ritrovato, *Studi sul madrigale cinquecentesco*, Rome, Salerno Ed., 2015.

A. Martini, *Ritratto del madrigale poetico fra Cinque e Seicento*, «Lettere italiane», 33 (1981), n. 4, p. 529-548.

P. Fabbri, *Origini del melodramma*, in *Musica in scena. Storia dello spettacolo musicale*, vol. I, *Il teatro musicale dalle origini al primo Settecento*, Turin, Utet, 1995, p. 59-82.

P. Jachia, *La canzone d’autore italiana 1958-1997. Avventure della parola cantata*, Milan, Feltrinelli, 1998.

W. Pistarini, *Fabrizio De André. Il libro del mondo. Le storie dietro le canzoni*, Florence-Milan, Giunti, 2018.

This reading list is a only guide. During lectures the reading list for exam preparation will be shared with students along with useful study aids.

***TEACHING METHOD***

Lectures, both frontal and dialogue based. Individual or group assignments on topics to be agreed with the lecturer.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam, structured as follows: 1) questions designed to assess their acquisition of the historical and theoretical concepts presented on the course and appropriately supplemented by the required personal reading; 2) analysis of the literary texts examined in lectures, whereby students must demonstrate sufficient understanding of both formal aspects and content. Students will be assessed on: the relevance of their answers, the appropriate use of specialist terminology, the logical structure of their discourse and their ability to make conceptual links. Points 1 and 2) will contribute in equal measure to the final mark.

***NOTES AND PREREQUISITES***

Students will require basic knowledge of the history of Italian literature, particularly relating to the 16th-18th centuries. For this reason, those who did not take Italian Literature 2 (or an equivalent course at another university) during their three-year degree are invited to make up for the gap in their knowledge through personal study. Please contact the lecturer for reading recommendations.

*Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.*