**Modern and Contemporary Italian Literature (12 ECTS credits)**

**Modern and Contemporary Italian Literature (Module-6 ECTS credits)**

**Modern and Contemporary Italian Literature (Module A-6 ECTS credits)**

**Modern and Contemporary Italian Literature (12 ECTS credits)**

# Prof. Silvia Cavalli

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

The course aims to provide students with essential knowledge of the Italian literature from the 19th century to the two-thousands, through an analysis that, during semester 1, will examine authors (men and women) and works of the literary canon – therefore, this will serve also as a methodological training – while, during semester 2, it will be focused on a typical subject or topic of literary modernism.

At the end of the course, students will be able to learn and identify the most important elements of literary modernism, and contextualise works, forms, and genres. Furthermore, they will be able to make connections and comparisons between texts and authors; identify developments and traditions; carry out research studies and practical activities independently, presenting their results in a neat, coherent, and effective way.

***COURSE CONTENT***

Semester 1

During semester one, the course will adopt a general perspective. The analysis carried out in class during the lectures will be complementary to the study of the textbook, and it will be focused on a selection of authors (men and women) and works of the literary canon. During the 2023/2024 academic year, the *fil rouge* chosen to go through the years between the 19th and the 20th century will be the privileged relationship between authors (men and women) and history, intended as memory of the past or the modernity of a present that must be narrated. Particular attention will be paid to the intersection phenomena between codes belonging to different disciplinary fields (figurative art, theatre, cinema, radio).

Semester 2

During semester 2, the course will be based on a single-subject approach, and it will explore the bond originating from the different forms of narrative fiction and the historical records from 1970s to the present day, in order to examine to what extent fiction, documentary authenticity, and individual and collective memory can be intertwined in literary pages. The reading path proposed during the course will be focused on a selection of authors (from Elsa Morante to Igiaba Scego, from Vincenzo Consolo to Antonio Scurati), in order to try to understand how the relationship between history and novel has changed over time, also in relation to audience reception. Furthermore, the course will consider also the intersection phenomena between codes belonging to different disciplinary fields, such as figurative art, theatre, and cinema.

***READING LIST***

Semester 1

G. Langella, *La modernità letteraria. Manuale di letteratura italiana moderna e contemporanea*, Pearson, Milan-Turin 2021.

Semester 2

1. G. Benvenuti, *Il romanzo neostorico italiano. Storia, memoria, narrazione*, Carocci, Rome 2012.

2. Two readings to be chosen from the following list:

E. Morante, *La Storia*, Einaudi, Turin 1974 or following.

V. Consolo, *Il sorriso dell’ignoto marinaio*, Einaudi, Turin 1976 or following.

L. Malerba, *Il pataffio*, Bompiani, Milan 1978 or following.

U. Eco, *Il nome della rosa*, Bompiani, Milan 1980 or following.

A. Camilleri, *Il birraio di Preston*, Sellerio, Palermo 1995 or following.

A. Scurati, *Il rumore sordo della battaglia*, Bompiani, Milan 2006 or following.

G. Ghermandi, *Regina di fiori e di perle*, Donzelli, Rome 2007 or following.

H. Janeczek, *Le rondini di Montecassino*, Guanda, Milan 2010 or following.

I. Scego, *Cassandra a Mogadiscio*, Bompiani, Milan 2023.

The topics and materials covered in lectures are an integral part of the exam syllabus; exam questions will be based on these, together with the texts on the reading list. Students who are unable to attend lectures regularly should contact the lecturer to agree on supplementary materials, including resources to help them prepare for the exam.

***TEACHING METHOD***

The course is delivered by means of interactive frontal lectures which will incorporate computer tools, the projection of texts, iconographic and audio-visual materials, and possible guest speakers. During Semester 1, during the final hours of the course, students will present reports in the classroom on specific topics to be agreed with the lecturer, relating to the examination syllabus and to each student’s curricular interests. At the end of each lecture, the classroom training materials will be made available on Blackboard in PDF format.

***ASSESSMENT METHOD AND CRITERIA***

The examination will take place entirely in the form of an interview and will be aimed at ensuring that the objectives of the course are met. Students will be assessed on the subjects covered in lectures, the teaching materials analysed in class and the texts on the reading list. With regard to the literary and historical textbook for the course, students will have to demonstrate that they have a firm grasp of the subject from a historical and critical point of view, and that they are able to contextualize and interpret the anthological passages in the “*Banco di prova*” sections, through textual analysis and commentary. The assessment of the students’ knowledge of the teaching material proposed in class will start from the topics or the texts discussed and analysed during the lectures.

The assessment of the learning outcomes will also take into account the clarity of the presentation, the consistency and soundness of the argument, and the possession of sector-specific lexicon. The ability to make links, to recall historical-cultural contexts, to recognize themes and author writing styles will also be particularly appreciated. In determining the mark for the exam, the general part and the single-subject part have the same weight. The final mark, which is out of thirty, will be determined by calculating the arithmetic mean of the partial marks for the general part and the single-subject part.

***NOTES AND PREREQUISITES***

The exam may be taken in two parts, each corresponding to one semester of the course. Students may sit the exam for Semester 1 as early as the winter session according to the instructions that will be made available on Blackboard.

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Students only require school-level knowledge of historiographical and literary periodisation to follow the course successfully.

*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.*

**Modern and Contemporary Italian Literature (Module-6 ECTS credits)**

# Prof. Silvia Cavalli

***Text under revision. Not yet approved by academic staff. COURSE AIMS AND INTENDED LEARNING OUTCOMES***

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At the end of the course, students will be able to learn and identify the most important elements of literary modernism, and contextualise works, forms, and genres. Furthermore, they will be able to make connections and comparisons between texts and authors; identify developments and traditions; carry out research studies and practical activities independently, presenting their results in a neat, coherent, and effective way.

***COURSE CONTENT***

The course will adopt a general perspective. The analysis carried out in class during the lectures will be complementary to the study of the textbook, and it will be focused on a selection of authors (men and women) and works of the literary canon. During the 2023/2024 academic year, the *fil rouge* chosen to go through the years between the 19th and the 20th century will be the privileged relationship between authors (men and women) and history, intended as memory of the past or the modernity of a present that must be narrated. Particular attention will be paid to the intersection phenomena between codes belonging to different disciplinary fields (figurative art, theatre, cinema, radio).

***READING LIST***

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***NOTES AND PREREQUISITES***

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**Modern and Contemporary Italian Literature (Module A-6 ECTS credits)**

# Prof. Silvia Cavalli

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