# Italian Language and Grammar (with Workshop)

## Prof. Barbara Stagnitti***.***

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

The course aims to provide students with a higher-level knowledge of the Italian language and grammar.

Specific aims of the course:

* consolidate the students’ knowledge through a general theoretical framework of the Italian language and grammar;
* provide the necessary tools for a conscious use of the peculiarities and expressive-educational potential of the Italian language and literary words;
* refine the students’ ability to analyse and interpret literary texts;
* transform grammatical-linguistic knowledge into educational projects (the workshops connected to the course will be responsible for the aspects relating to didactic application).

At the end of the course, students:

* will have enhanced their knowledge of the morphological, lexical and syntactic structures of written and spoken Italian;
* will be more aware of the specific characteristics and educational responsibility of words;
* will be able to exploit the educational potential of the various text types in the contexts in which they will operate;
* will be able to develop multidisciplinary learning paths, transforming the knowledge acquired into teaching practices designed for the needs of their future students.

***COURSE CONTENT***

The course is divided into two parts.

First part:

* phonetics and phonology
* morphology;
* word formation;
* lexicon;
* syntax
* text types;
* figures of speech
* metrics

Second part:

Module 1

*Self-portraits, author portraits and self-representations of the lyrical self in Italian poetry of the nineteenth and twentieth centuries*.

* Vittorio Alfieri, *Sublime specchio di veraci detti*;
* Ugo Foscolo, *Solcata ho fronte, occhi incavati intenti*;
* Alessandro Manzoni, *Capel bruno: alta fronte; occhio loquace*;
* Giosue Carducci, *Mio ritratto esterno a la età mia di anni sedici*; *Mio ritratto interno a la stessa epoca*;
* Arrigo Boito, *Dualismo*;
* Ada Negri, *Birichino di strada*; *Fanciullo*; *Disoccupato*;
* Sergio Corazzini, *Desolazione del povero poeta sentimentale*;
* Aldo Palazzeschi, *Chi sono?*
* Corrado Govoni, *Autoritratto*;
* Vincenzo Cardarelli, *Adolescente*;
* Camillo Sbarbaro, *Taci, anima stanca di godere*; *Taci anima mia*; *Sempre assorto in me stesso e nel mio mondo*; *Talor, mentre cammino solo al sole*; *La bambina che va sotto gli alberi*;
* Giuseppe Ungaretti, *Sono una creatura*; *Pellegrinaggio*; *I fiumi*;
* Umberto Saba, *Ritratto della mia bambina*; *A mia moglie*; *Intermezzo a Lina*; *Ed amai nuovamente*; *Mio padre è stato per me “l’assassino”*; *Tre poesie alla mia balia* (III);
* Bruno Giordano Sanzin, *Lei*.

Module 2

*Phonosymbolism and semantics of nature in Pascoli's poetry*.

* From *Myricae*: *La civetta*; *L’assiuolo*; *Dialogo*; *Canzone d’aprile*; *Alba*; *Arano*; *Patria*; *Nel parco*; *Nel giardino*; *Temporale*; *Pioggia*; *Il lampo*; *Il tuono*.
* From *Canti di Castelvecchio*: *L’uccellino del freddo*; *Il fringuello cieco*; *Il gelsomino notturno*; *Nebbia*; *Temporale*.

The second part of the course focus on the analysis of significant poems by authors of the 19th and 20th centuries in order to highlight their linguistic, stylistic and thematic peculiarities, their phonic and metric-rhythmic texture.

The course is integrated with didactic-workshop activities held by experts and characterised by specific themes and methodologies agreed with the lecturer. Each workshop edition will be aimed at the production of a project/artefact assessed by the experts on the basis of parameters shared with the lecturer and criteria such as: completeness, consistency, originality, didactic use.

***READING LIST***

Part one:

Maurizio Dardano – Pietro Trifone, *Grammatica italiana. Con nozioni di linguistica*, Bologna, Zanichelli, 3rd edition, chapters 3-12; 14-19 (of this, only 19.2, 19.2.1, 19.2.2, 19.2.3, 19.2.4, pp. 730-737).

Part two:

Daniela Aronica, *Appunti per uno studio comparatistico sui sonetti-autoritratto dell’Alfieri, del Foscolo e del Manzoni*, «Quaderns d’Italià», 4-5, 1999-2000, pp. 117-130.

Cecilia Gibellini, *Carducci principiante: autoritratti in versi*, «Studi sul Settecento e l’Ottocento», II, 2007, pp. 45-54.

Gianfranco Contini, *Il linguaggio di Pascoli*, in Idem, *Varianti e altra linguistica. Una raccolta di saggi (1938-1968)*, Torino, Einaudi, 1970, pp. 219-245.

Giorgio Cavallini, *Postilla sulla poesia pascoliana* Nebbia, in «*Memorie, ombre di sogni»: Pascoli un secolo dopo*, edit by Paola Ponti, «Rivista di letteratura italiana», XXX, 2-3, 2012, pp. 205-208.

Valentina Russi, *Il verso della memoria. Ipotesi di lettura de* Il lampo, ivi, pp. 229-238.

The poetic texts and essays will be available on the University website through the Blackboard platform.

***TEACHING METHOD***

Frontal lessons in the classroom. In the second part of the course, some lessons may be held in seminar form.

***ASSESSMENT METHOD AND CRITERIA***

The exam will consist of a first part (written), aimed at verifying knowledge of the theoretical foundations of the Italian language and grammar, and a second part (oral), focused on poetic compositions, in which the student's practice in the content and formal analysis of the authors’ texts will be assessed.

The assessment of the interview will be based on the students’ level of knowledge of the topics and texts, their language mastery, and presentation skills.

The final mark will consider, in equal measure, the first and the second part. To obtain positive results in the examination, students will - in any case - have to pass the workshop.

***NOTES AND PREREQUISITES***

There are no content-related prerequisites for the course, only school knowledge of the Italian language and grammar is required.

During the exam, students will have to bring with them the poetry texts included in the programme.

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.