

ACCF LIIT 320 CONTEMPORARY ITALIAN LITERATURE

Course	Modern and Contemporary Italian Literature
Professor	Simonetta Duretto
Sessions offered	Spring semester/Fall semester

Course Description	<p>This is an introductory course in modern & contemporary Italian literature. The course will focus mainly on the development of Italian narrative from the beginning of 20th Century to the contemporary era. Authors studied will include classics such as Svevo, Pirandello, Calvino, Gadda, Morante as well as contemporary authors such as Ammanniti, Camilleri, Baricco and Saviano.</p> <p>The course will provide an interdisciplinary introduction to the culture of modern Italy. Students will be stimulated to develop both critical thinking and a sensitive approach to the texts they will read. They will also study the relationship between literature and other media (liberal arts, photography and cinema). The course will be taught in English. Likewise, primary sources will be in English. Questions on the language and the stylistic characteristics of the original texts, however, may be examined.</p> <p>As the program is set in Florence, the course will try to take advantage of some of the infinite possibilities offered by the city. The course may also include walks around Florence, in order to link the texts read to the history and geography of Florence and the surroundings. Extracurricular activities of the same kind will be strongly encouraged.</p> <p>During the course students will write short papers on literary texts or on scholarly articles, in order to exercise their reading comprehension and improve their academic writing.</p>
Learning Objectives and Outcomes	<p>At the end of the course students will be able to present, analyze and compare the most relevant literary figures of Italian Modern & Contemporary Literature.</p> <p>1) Attendance and Participation</p> <p>Attendance and active participation in the class discussions will be fundamental, and will be taken into account for the final grade. Necessary absences should be discussed beforehand or justified with a medical certificate. No more than two unexcused absences will be accepted: three unexcused absences will be penalized by a deduction from the student's final grade, four absences will result in the exclusion from the final exam. If a student misses a class it will be his/her responsibility to find out what was assigned during the class and to collect the notes and the material given out that day. Students are expected to be on time for the class.</p> <p>2) <u>Oral Presentations</u></p>

	<p>Students will give two oral presentations (10-15 minutes, on two different days to be agreed with the professor) on the secondary bibliography assigned for that day, or on a related topic to be agreed upon with the professor.</p> <p>3) <u>Papers</u></p> <p>Students are required to write four summaries of scholarly articles, in order to improve their analysis and reading comprehension of these technical writings. A re-writing of the first draft of the paper with corrections and revision will also be required. Students are expected to work on these papers without any external help. Plagiarism of any kind will automatically earn a failing grade. Papers are due on the day stated in the “schedule” section of the syllabus (unless otherwise specified during the course). Each day of delay will count as a minus on the grade of the paper (ie. an A would become A-, an A- would become a B+, etc.). Four days of delay will result in a failing grade.</p> <p>4) <u>Exams & Notes of the Course</u></p> <p>There will be two exams: a Mid-Term (week 7) and a Final (week 14).</p> <p>These exams will be in class, written and individual.</p> <p>The Notes of the Course, taken by students, will be evaluated.</p>
Student Assessment	<p>Participation (including presentations) 40%</p> <p>Papers & Notes of the Course 15%</p> <p>Mid-Term examination 20%</p> <p>Final examination 25%</p>
Evaluation Scale	<p>US Grading System, in letters and numbers</p>
Bibliography, Webography, Filmography Materials	<p>Required Textbooks :</p> <ul style="list-style-type: none"> • <u>The Cambridge Companion to the Italian Novel</u>, ed. P. Bondanella – A. Ciccarelli (Cambridge: Cambridge U.P., 2003) (=B/C) • N. Ammanniti, <u>I'm not scared</u>, tr. J. Hunt (Edinburgh – New York – Melbourne: Canongate, 2003); • Calvino, <u>The Baron in the Trees</u>, tr. A. Colquhoun (San Diego – New York: Harvest, 1977) • Camilleri, <u>The Terracotta Dog</u>, tr. S. Sartarelli (London: Penguin, 2004) • L. Pirandello, <u>Six Characters</u>, tr. and Intr. E. Bentley (New York: Signet, 1998) • Baricco, <u>Silk</u> • Saviano, <u>Gomorra</u> • plus the COURSE READER

Week 1	<p>Course presentation. Introduction to Italian Literature.</p> <p>Italo Svevo.</p> <p>Readings from <u>La coscienza di Zeno</u> / <u>Zeno's Conscience</u> (Reader).</p>
Week 2	<p>Italo Svevo.</p> <p>Readings from <u>La coscienza di Zeno</u> (Reader).</p> <p>Introduction to Futurism and its Literary Cafè, Le Giubbe Rosse, in Florence.</p>
Week 3	<p>Luigi Pirandello. <u>Selected novellas</u> (Reader).</p> <p>Secondary bibliography: R. Dombroski, The foundations of Italian Modernism: Pirandello, Svevo, Gadda (B/C pp. 89-103).</p>
Week 4	<p>Luigi Pirandello. <u>Sei personaggi in cerca d'autore</u> / <u>Six Characters in Search of an Author</u> (complete: cfr. bibliography).</p>
Week 5	<p>Carlo Emilio Gadda. <u>The Ash of Battles Past</u> (Reader).</p> <p>Introducing Dino Campana's poems <u>Canti Orfici (Orphic Songs)</u>: viewing of the movie <u>Un Viaggio chiamato Amore</u>, based on his life, Futurism in Florence and Sibilla Aleramo, a proto-feminist writer.</p>
Week 6	<p>XXth century Italian Poets:</p> <p>Dino Campana, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo.</p> <p><u>Selected poems</u> (Reader).</p> <p>Secondary bibliography: R. Dombroski, Poetry and the avant-garde (Reader).</p>
Week 7	<p>Review for the mid-term.</p>
Week 8	<p>Midterm Exam, in class (Written Essay)</p>
Week 9	<p>Correction and evaluation of the Midterm Exam</p>

<p>Week 10</p>	<p>Primo Levi.</p> <p>Readings from <u>Se questo è un uomo / If This is a Man</u> (Reader).</p> <p>Secondary bibliography: J. Cannon, Memory and Testimony in Primo Levi and Giorgio Bassani (B/C pp. 125-135). Readings from I. Thomson, Primo Levi (Reader).</p> <p>Vision of the movie <u>The Truce / La Tregua</u>, based on Primo Levi's novel.</p>
<p>Week 11</p>	<p>Women writers:</p> <p>Elsa Morante. <u>The Mirrors</u>. Readings from Arturo's Island (Reader). Dacia Maraini. <u>The Girl with the Plath</u> (Reader). Natalia Ginzburg. <u>Dear Giuseppe</u> (Reader)</p> <p>Secondary bibliography: M. Caesar, Morante and Other Women Writers, from Contemporary Italy (since 1956) (Reader).</p>
<p>Week 12</p>	<p>Italo Calvino. Introduction to his works and to Postmodernism.</p> <p>Secondary bibliography: P. Bondanella, Italo Calvino and Umberto Eco: Postmodern Masters (B/C pp. 168-181).</p>
<p>Week 13</p>	<p>Niccolò Ammanniti. <u>I am not scared</u> (complete: cfr. bibliography).</p> <p>Viewing of the film: I am not scared (by G. Salvatores) and analysis/comparison with the novel.</p> <p>Secondary bibliography: R. Caputo, Literary Cineastes: the Italian Novel and the Cinema (B/C pp. 182-196).</p>
<p>Week 14</p>	<p>Andrea Camilleri and his mystery novel <u>The Terracotta Dog</u> (complete: cfr. bibliography).</p> <p>Viewing of part of the Rai - film <u>The Terracotta Dog</u> and analysis/comparison with the novel.</p> <p>Introducing our last Nobel Prize (1996) for Literature and Theatre: Dario Fo (Mistero Buffo) and the novel <u>Silk</u> by Francesco Baricco.</p> <p>Review and Preparation for the Final Exam.</p>
<p>Week 15</p>	<p>Final Exam, in class (Written Essay)</p>