MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)
ACADEMIC YEAR 2023-2024
CONTEMPORARY ITALIAN LITERATURE (G-O)

General information	
Year of the course	I Year
Academic calendar (starting and ending date)	II Semester (26/02/2024 – 15/05/2024)
Credits (CFU/ECTS):	9
SSD	L-FIL-LET/11
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor	
Name and Surname	Daniele Maria Pegorari
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Department and address	Studio 189, corridor of Italian studies, 2nd floor of the Palazzo Ateneo
Virtual room	Teams: om1ohq5
Office Hours (and modalities: e.g., by appointment, on line, etc.)	The professor receives only in presence Monday and Tuesday from 8.30 to 11.30, preferably by reservation by email. Days and times may vary due to the calendar of lessons of the two semesters; students are requested to consult the teacher page, where the information will be promptly updated.

Work schedule				
Hours				
Total	Lectures	Hands-on (laboratory, workshop, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours	
225	63		162	
CFU/ETCS				
9	9			

Learnig Objectives	The training activity aims to provide students with a broad panorama of the literary system from the Unification of Italy to the present day.
Course prerequisites	No prerequisites of the history of Italian literature are necessary, if not the fundamental notions related to Romanticism and Positivism of the nineteenth century.

Teaching strategie	In order to produce adequate knowledge in the historical-literary field, the teaching methodology will be frontal, implemented through 31 lessons of at least 2 academic hours each.

Expected learning outcomes in terms of	
Knowledge and understanding on:	The teaching of Contemporary italian literature will allow students a critical understanding of the dynamics that govern the literature as a process embedded in social contexts.

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Applying knowledge and understanding on:	The refinement of hermeneutic methodologies and learning of the constituent characters of cultural processes based on language will produce a view of literary history as determined by logic not only aesthetic, but also economic and ideological. This knowledge, also put to the test through optional seminars, will empower expository and persuasive skills.
Soft skills	• *Making informed judgments and choice* Through the analysis of specific cases of interaction between literature and socio-economic dynamics, the students should develop the ability to interpret on their own literature as a process, based on theoretical-economic, historical- anthropological and linguistic-stylistic analysis. • *Communicating knowledge and understanding* At the end of the course students should achieve ability to communicate clearly and correctly, orally and in writing, literary contents. • *Capacities to continue learning* Theoretical and applicatory commitment gives students critical skills, functional both to teaching and research in the literary field, and to activities in the field of communication and publishing.
Syllabus	
Content knowledge	After an introduction dedicated to the discussion of the concept of modernity, the unfolding of the literary history of the last 150 years will be proposed according to a scan in four periods: *a) The proto-twentieth century*: 1) Pascoli and minor realism; 2) D'Annunzio and liberty; 3) Svevo and ineptitude; 4) Pirandello and the resignation of the ego; 5) Gozzano and fragmentation. *b) The middle twentieth century*: 6) futurism; 7) Ungaretti and Orphism; 8) Buzzati and neoclassicism; 9) Gadda and expressionism; 10) Montale and reasoning poetry; 11) Vittorini and neorealism. *c) The third period of the twentieth century*: 12) Morante and minor neorealism; 13) Pasolini and heretical writing; 14) P. Levi and apocalyptic literature; 15) Calvin and experimentalism; 16) Luzi and hermeticism; 17) Rosselli and post-hermeticism. *d) The proto-twenty-first century*: 18) Eco and the historical-anthropological novel; 19) post-modernism; 20) neo-expressionism.
Texts and readings	**Literature handbook** G. LANGELLA, *La modernità letteraria. Manuale di letteratura italiana moderna e contemporanea*, Pearson, Milano-Torino 2021, excluding Sections 1 and 2 (pp. 1-138). **Works:** In addition to the study of all the chapters ("Coordinate", "Storia della letteratura" e "Autori canonici") contained in Sections 3-8 of the handbook indicated above, students will read these six dramatic works in full: G. D'ANNUNZIO, *La figlia di Iorio*, L. PIRANDELLO, *Sei personaggi in cerca d'autore*; E. DE FILIPPO, *Filumena Marturano*; E. MORANTE, *Il mondo salvato dai ragazzini*; G. TESTORI, *Ambleto*; M. LUZI, *Libro di Ipazia*
Notes, additional materials	The six dramatic works indicated above can be submitted to the exam in any paper or digital form and in any available edition. **Additional teaching material for non-attending students:** D.M. PEGORARI, *Letteratura liquida. Sei lezioni sulla crisi della modernità*, Manni, San Cesario di Lecce 2018, 2022[2], pp. 185, € 15,00.
Repository	No teaching materials will be made available by the professor

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UNIVERSITÀ
DEGLI STUDI DI BARI
ALDO MORO

DIPARTIMENTO
DI RICERCA E
INNOVAZIONE UMANISTICA

Assesement	
Assessment methods	The verification of learning will take place through a final oral exam, during which candidates will exhibit (in any form) the works indicated above. This is essential for commenting on some exemplary passages. There are no exonerations, pre-examinations or written tests. The exam calendar is published on the Degree Course website and on Esse3. Students must register for the exam using the Esse3 system.
Assessment criteria	• *Knowledge and understanding:* Comprehension will be measured by the ability to argue the general, historical and theoretical issues covered by the course. The achievement of an organic vision of the topics discussed in class will be evaluated with marks of excellence. Mnemonic knowledge will lead to a decent rating. Approximate knowledge will lead to an assessment of sufficiency or slightly higher. Cultural gaps within the materials offered in the program will be evaluated negatively. • *Applying knowledge and understanding:* Applied comprehension will be measured by the ability to analyze texts. The achievement of an organic vision of the topics discussed in class will be evaluated with marks of excellence. Mnemonic knowledge will lead to a decent rating. Approximate knowledge will lead to an assessment of sufficiency or slightly higher. Cultural gaps within the materials offered in the program will be evaluated negatively. • *Autonomy of judgment*: Critical use of the topics discussed in class will be evaluated with marks of excellence. A superficial capability of analysis will lead to a decent or sufficient rating. Poor analytical skills will be evaluated negatively. • *Communication skills:* Demonstration of a specific language and expressive mastery will be evaluated with marks of excellence. A limited ability to synthesize and correct but not always appropriate language will lead to a decent rating. An expression that is not always appropriate will lead to an assessment of sufficiency or slightly higher. Inappropriate language will be evaluated negatively. • *Capacities to continue learning:* The appropriate knowledge and ability to learn the socio- economic dynamics related to literary production will be evaluated with marks of excellence. Their superficial understanding will lead to an assessment of sufficiency or slightly higher. The inability to apply the theory to specific cases will be evaluated negatively.
Final exam and grading criteria	Considering the points described above, a prevalence of excellent evaluations will lead to the attribution of votes from 27 to 30 laude; a prevalence of discrete evaluations will lead to the attribution of votes from 22 to 26; a prevalence of sufficient evaluations will lead to the attribution of votes from 18 to 21; a prevalence of negative assessments will prevent passing the exam.
Further information	

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