

**MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)  
ACADEMIC YEAR 2023-2024  
CONTEMPORARY ITALIAN LITERATURE (P-Z)**

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

Professor/ Lecturer	
Name and Surname	Giona Tuccini
E-mail	giona.tuccini@uniba.it
Telephone	+39 080 571 4362
Department and address	Palazzo Ateneo, Piano II°, Area 6 Stanza adiacente alla Biblioteca "A. Corsano" - Sez. Italianistica
Virtual room	Teams: ymz9rhi
Office Hours (and modalities: e.g., by appointment, online, etc.)	Consultation times on Monday and Wednesday from 13:30 to 14:30. Appointments can be pre-booked by emailing giona.tuccini@uniba.it directly. Other consultation appointments can also be arranged by email.

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

<b>Learning Objectives</b>	The course aims to provide students with a broad panorama of the Italian literary scene from the Unification to the present day.
<b>Course prerequisites</b>	Sound knowledge of the formal elements of the literary text; adequate competence in logical and grammatical analysis.

<b>Teaching strategies</b>	Classroom and interactive lectures, reading and commentary on texts, projections, interdisciplinary seminars, elaboration of interpretative hypotheses on course content.
<b>Expected learning outcomes in terms of</b>	
<b>Knowledge and understanding on:</b>	Students will acquire the essential outlines of the formation of the modern and contemporary literary system, appropriately including significant texts of the Italian literary tradition from the Unification to the present day (with

	<p>particular regard to the literary genres and authors indicated in the syllabus), also through the study of the main poetic tendencies between the end of the 19th century and the whole of the 20th century. They will gain knowledge of the distinctive features of the different critical methodologies and understand the reasons for the canonisation of specific authors and works in the general panorama of the history of literary civilisation. They will also develop an aptitude for reading literary texts, interpreting them comparatively and bringing them closer to their own reality.</p>
<b>Applying knowledge and understanding on:</b>	<p>Students will acquire the ability to critically interpret, on a formal and historical-literary level, significant texts from modern and contemporary Italian literature. They will be able to adopt a correct methodology in the analysis of the texts and authors included in the time span under consideration, also with reference to the different types of genres. In addition to enhancing their interpretative skills, they will develop a methodological awareness in interdisciplinary study. They will distinguish the formative value of literature for active citizenship, in a dimension of strong interculturality.</p>
<b>Soft skills</b>	<ul style="list-style-type: none"> <li>• <i>Making informed judgments and choices</i> Students will gain the ability to master the problems of interpretation (methodologies, terms and concepts of critical language), autonomously formulating personal but critically grounded evaluations. Reflecting on the meaning of literary texts, they will be in a position to argue their own opinions with the critical spirit and art of discernment that are indispensable in a standardised mass civilisation.</li> <li>• <i>Communicating knowledge and understanding</i> Students will enhance their expressive skills with a view to greater communicative effectiveness in the construction of a coherent discourse. They will be able to express their acquired knowledge in a confident and appropriate manner, using - where appropriate - adequate technical terminology.</li> <li>• <i>Capacities to continue learning</i> Students will be able to independently read and analyse literary texts, placing them critically within the general panorama of the national and European literary tradition of the last two centuries. They will be able to confidently explore the historiography and bibliography of 20th-century Italian literature and will be able to synthesise - with competence and autonomy of judgement - the various thematic motifs and theoretical issues addressed during the course.</li> </ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	<p>The course aims to provide students with a broad panorama of the literary system from the Unification to the present day, in its historical-critical definition. The main phases of Italian literary modernity of the last two centuries will be illustrated through the reading and analysis of exemplary cases both in prose and verse, which will be investigated with a philological approach and in an interdisciplinary perspective. Classroom lectures will focus above all on specific literary phases, with analytical attention to the choices of genre and style made by writers in this time span. Not only will a number of university-level models of interpretation be presented, enabling students to acquire institutional skills and to develop a specialised reading</p>



	<p>method, but also to reconstruct the main characteristics of the historical-literary periods examined, asserting the central role of the text. For an in-depth reflection on Italian literary modernity in the contemporary era, lessons will focus specifically on the works and poetics of the following authors: Gabriele D'Annunzio, Giovanni Pascoli, Luigi Pirandello, Italo Svevo, Giuseppe Ungaretti, Carlo Emilio Gadda, Eugenio Montale, Elsa Morante, Pier Paolo Pasolini. This will be followed by a monographic module devoted to the points of contact between poetry, fiction and film art in Pasolini's <i>Accattone</i>.</p>
Texts and readings	<p><b>ATTENDING STUDENTS:</b></p> <p><b>Institutional part of the course</b></p> <p>- For knowledge of the history of Italian Literature ranging from the Unification of Italy to the present day, an individual study of A. CASADEI, M. SANTAGATA, <i>Manuale di Letteratura italiana contemporanea</i>, Bari, Laterza, 2007 is compulsory.</p> <p><b>Specific part of the course (6 CFU)</b></p> <p>- Study of the texts analysed during the course and of the related bibliographical supplements discussed in class.</p> <p>- Three recent and complete readings of your choice (any edition), one for each section, accompanied by the study of the relevant critical essays indicated in brackets (and made available in PDF format on the lecturer's web page <a href="https://www.uniba.it/docenti/tuccini-giona/attivita-didattica">https://www.uniba.it/docenti/tuccini-giona/attivita-didattica</a>), for commentary and historical and cultural contextualisation:</p> <p>SECTION A</p> <ul style="list-style-type: none"><li>- G. DELEDDA, <i>La via del male</i> (Critical essays: <i>Introduzione</i> di A. Dolfi a <i>La via del male</i>, Milano, Mondadori, 1983; <i>Introduzione</i> di D. Turchi a <i>La via del male</i>, Roma, Tascabili Economici Newton, 1994)</li><li>- G. PAPINI, <i>Un uomo finito</i> (Critical essays: <i>Introduzione</i> di L. Baldacci a G. Papini, <i>Opere: dal "Leonardo" al Futurismo</i>, Milano, Mondadori, 1981; <i>Introduzione</i> di M. Corsi a <i>Un uomo finito</i>, Milano, Mondadori, 2016)</li><li>- F. TOZZI, <i>Con gli occhi chiusi</i> (Critical essays: <i>Introduzione</i> di M. Marchi a <i>Con gli occhi chiusi</i>, Firenze, Vallecchi, 1991; <i>Introduzione</i> di G. Nicoletti a <i>Con gli occhi chiusi</i>, Milano, Garzanti, 1995)</li><li>- E. PEA, <i>Moscardino</i> (Critical essays: C. Geddes da Filicaia, <i>Per una lettura di "Moscardino"</i>, in G. Tuccini, <i>Enrico Pea. Bibliografia completa e nuovi saggi critici</i>, Pontedera, Bibliografia e Informazione, 2012; E. Lorenzetti, <i>Notizia sulla genesi del "Romanzo di Moscardino"</i>, in E. Pea, <i>Il romanzo di Moscardino</i>, Roma Elliot, 2016)</li></ul> <p>SECTION B</p> <ul style="list-style-type: none"><li>- V. PRATOLINI, <i>Cronaca familiare</i> (Critical essays: <i>Introduzione</i> di G. Luti a V. Pratolini, <i>Cronaca familiare e pagine di altri romanzi</i>, Milano, Mondadori, 1981; <i>Introduzione</i> di F.</li></ul>



P. Memmo a V. Pratolini, *Romanzi e racconti*, Milano, Mondadori, 1993)

- C. PAVESE, *La casa in collina*  
(Critical essays: R. Gigliucci, *Cesare Pavese*, Milano, Mondadori, 2001, pp. 2, X-27, 150-154; D. Di Pietrantonio, *Introduzione a La casa in collina*, Torino, Einaudi, 2020)
- G. BASSANI, *Gli occhiali d'oro*  
(Critical essays: *Saggio introduttivo* di L. Baldacci a *Gli occhiali d'oro*, Milano, Mondadori, 1970; E. Neppi, *Una lettura degli "Occhiali d'oro"* in *Chroniques italiennes web*, 28, 2/2014, pp. 209-232)
- C. E. GADDA, *La cognizione del dolore*  
(Critical essays: *Saggio introduttivo* di G. Contini a *La cognizione del dolore*, Torino, Einaudi, 1963; *Nota al testo* di P. Italia, G. Pinotti, C. Vela in *La cognizione del dolore*, Milano, Adelphi, 2017)

#### SECTION C

- A. MORAVIA, *Io e lui*  
(Critical essays: M. Berisso, *Introduzione a Io e lui*, Milano, Bompiani, 2018; S. Casini, *Introduzione* in A. Moravia, *Opere*, vol. V, Milano, Bompiani, 2020, pp. 21-60)
- P. P. PASOLINI, *Petrolio*  
(Critical essays: M. A. Bazzocchi, *"Tutte le gioie sessuali messe insieme": la sessualità in "Petrolio"*, in *Progetto Petrolio*, Bologna, Clueb, 2006; D. Luglio, *Decostruire il romanzo in corpore vili. "Petrolio": una forma di vita*, in *Petrolio 25 anni dopo*, Macerata, Quodlibet, 2020)
- A. M. ORTESE, *Il porto di Toledo*  
(Critical essay: M. Farnetti, *I romanzi di Anna Maria Ortese*, in A. M. Ortese, *Romanzi*, vol. 1, Milano, Adelphi, 2002, pp. IX-LXIX)
- E. MORANTE, *Aracoeli*  
(Critical essays: C. D'Angeli, *Leggere Elsa Morante*, Roma, Carocci, 2017, pp. 16-26; M. Carmello, *Racconto, lingua e discorso in "Aracoeli"*, in *Elsa Morante: Mito e letteratura*, Milano, Ledizioni, 2021)

#### Monographical part (3 CFU)

Reading of the following works:

- P. P. PASOLINI, *Accattone*, in *Per il cinema*, a cura di W. Siti e F. Zabagli, con due scritti di B. Bertolucci e M. Martone e un saggio introduttivo di V. Cerami, vol. 1, collana "I Meridiani", Milano, Mondadori, 2001, pp. 5-149.
- P. P. PASOLINI, *Mamma Roma* in *Per il cinema*, a cura di W. Siti e F. Zabagli, con due scritti di B. Bertolucci e M. Martone e un saggio introduttivo di V. Cerami, vol. 1, collana "I Meridiani", Milano, Mondadori, 2001, pp. 151-263.
- Independent viewing of the following films before or during the course: *Accattone* and *Mamma Roma*.

#### Compulsory in depth studies:

- G. TUCCINI, *Degno del cielo. Umanesimo plebeo e poetica del sacrificio in "Accattone" di Pasolini*, Roma, Carocci Editore, 2021.



**NON-ATTENDING STUDENTS:**

**Handbook**

A. CASADEI, M. SANTAGATA, *Manuale di Letteratura italiana contemporanea*, Bari, Laterza, 2007

**Critical Texts (6 CFU)**

- R. LUPERINI, *Dal modernismo a oggi. Storicizzare la contemporaneità*, Roma, Carocci Editore, 2018 (pp. 11-108); N. LORENZINI, *La poesia italiana del Novecento*, Bologna, Il Mulino, 2018; A. BERARDINELLI, *Discorso sul romanzo moderno*, Roma, Carocci Editore, 2016 (pp. 97-115).

- Three recent and complete readings of your choice (any edition), one for each section, accompanied by the study of the relevant critical essays indicated in brackets (and made available in PDF format on the lecturer's web page <https://www.uniba.it/docenti/tuccini-giona/attivita-didattica>), for commentary and historical and cultural contextualisation:

**SECTION A**

- G. DELEDDA, *La via del male*  
(Critical essays: *Introduzione* di A. Dolfi a *La via del male*, Milano, Mondadori, 1983; *Introduzione* di D. Turchi a *La via del male*, Roma, Tascabili Economici Newton, 1994)
- G. PAPINI, *Un uomo finito*  
(Critical essays: *Introduzione* di L. Baldacci a G. Papini, *Opere: dal "Leonardo" al Futurismo*, Milano, Mondadori, 1981; *Introduzione* di M. Corsi a *Un uomo finito*, Milano, Mondadori, 2016)
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(Critical essays: *Introduzione* di M. Marchi a *Con gli occhi chiusi*, Firenze, Vallecchi, 1991; *Introduzione* di G. Nicoletti a *Con gli occhi chiusi*, Milano, Garzanti, 1995)
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(Critical essays: C. Geddes da Filicaia, *Per una lettura di "Moscardino"*, in G. Tuccini, *Enrico Pea. Bibliografia completa e nuovi saggi critici*, Pontedera, Bibliografia e Informazione, 2012; E. Lorenzetti, *Notizia sulla genesi del "Romanzo di Moscardino"*, in E. Pea, *Il romanzo di Moscardino*, Roma Elliot, 2016)

**SECTION B**

- V. PRATOLINI, *Cronaca familiare*  
(Critical essays: *Introduzione* di G. Luti a V. Pratolini, *Cronaca familiare e pagine di altri romanzi*, Milano, Mondadori, 1981; *Introduzione* di F. P. Memmo a V. Pratolini, *Romanzi e racconti*, Milano, Mondadori, 1993)
- C. PAVESE, *La casa in collina*  
(Critical essays: R. Gigliucci, *Cesare Pavese*, Milano, Mondadori, 2001, pp. 2, X-27, 150-154; D. Di Pietrantonio, *Introduzione a La casa in collina*, Torino, Einaudi, 2020)
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#### SECTION C

- A. MORAVIA, *Io e lui*  
(Critical essays: M. Berisso, *Introduzione a Io e lui*, Milano, Bompiani, 2018; S. Casini, *Introduzione* in A. Moravia, *Opere*, vol. V, Milano, Bompiani, 2020, pp. 21-60)
- P. P. PASOLINI, *Petrolio*  
(Critical essays: M. A. Bazzocchi, *"Tutte le gioie sessuali messe insieme": la sessualità in "Petrolio"*, in *Progetto Petrolio*, Bologna, Clueb, 2006; D. Luglio, *Decostruire il romanzo in corpore vili. "Petrolio": una forma di vita*, in *Petrolio 25 anni dopo*, Macerata, Quodlibet, 2020)
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- E. MORANTE, *Aracoeli*  
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#### Monographic part (3 CFU)

Reading of the following works:

- P. P. PASOLINI, *Accattone*, in *Per il cinema*, a cura di W. Siti e F. Zabagli, con due scritti di B. Bertolucci e M. Martone e un saggio introduttivo di V. Cerami, vol. 1, collana "I Meridiani", Milano, Mondadori, 2001, pp. 5-149.
- P. P. PASOLINI, *Mamma Roma* in *Per il cinema*, a cura di W. Siti e F. Zabagli, con due scritti di B. Bertolucci e M. Martone e un saggio introduttivo di V. Cerami, vol. 1, collana "I Meridiani", Milano, Mondadori, 2001, pp. 151-263.
- Independent viewing of the following films: *Accattone* and *Mamma Roma*.

#### Compulsory in depth studies:

- G. TUCCINI, *Degno del cielo. Umanesimo plebeo e poetica del sacrificio in "Accattone" di Pasolini*, Roma, Carocci Editore, 2021.

The study of the following books is also required:

- G. SANTATO, *Pier Paolo Pasolini. L'opera poetica, narrativa, cinematografica, teatrale e saggistica*, Roma, Carocci Editore, 2012 (Chapters n. 1 *Formazione ed esordi bolognesi*, n. 7 *"Stupenda e miseria città"*. Roma e *"Le ceneri di Gramsci"*, n. 8 *Un critico tra passione e ideologia, tra Contini e Gramsci*, n. 9 *Da "Ragazzi di vita" a "Una vita violenta"*)
- G. POZZETTO, *"Lo cerco dappertutto". Cristo nei film di Pasolini*, Milano, Ancora, 2007.



<b>Notes, additional materials</b>	For specific information regarding the monographic course, a detailed reading of E. SICILIANO, <i>Vita di Pasolini</i> , Milano, Mondadori, 2012 is recommend.
<b>Repository</b>	Please note that, pursuant to Article 171 of Law No. 633 of 22 April 1941 and subsequent provisions, photocopying books in commerce, in excess of 15% of the volume or journal issue, is a criminal offence. <u>It is therefore strongly recommended to purchase the monographic studies listed in the mandatory bibliography.</u> Any essays in journals can be consulted in the Library. Should reference texts and study materials not be available either in the library or in the university libraries, they will be made available by the lecturer in photocopy or PDF format at the beginning of the course.

<b>Assessment</b>	
Assessment methods	In order to ascertain the attainment of the expected learning achievements, there will be only a final oral examination for all students (both attending and non-attending). Knowledge of the contents, critical texts and works specified on the syllabus will be assessed. The skills acquired, linguistic accuracy and lexical proficiency, the ability to paraphrase and comment on the literary texts covered in the course will be evaluated. The argumentative ability demonstrated by the candidate will also be taken into account.
Assessment criteria	<ul style="list-style-type: none"><li>• <i>Knowledge and understanding</i> Students are expected to have acquired an adequate ability to orient themselves as regards the historical and typological evolution of the twentieth-century literary genres, and in general the history of Italian literature in the last two centuries, demonstrating an ability to identify the specific peculiarities of the texts under study.</li><li>• <i>Applying knowledge and understanding</i> Students will be required to show that they have acquired adequate methodological and conceptual tools that will enable them not only to recognise and classify the different types of literary genres, but also to comment on texts other than those dealt with during the study programme.</li><li>• <i>Autonomy of judgment</i> During their presentation and commentary, students are expected to demonstrate their ability to grasp the overall meaning of literary texts, formulating well-founded evaluations and sustaining the opinions they have expressed.</li><li>• <i>Communicating knowledge and understanding</i> Students must be able to communicate general concepts and frameworks with clarity and mastery of expression, while competently discussing the contents of the course.</li><li>• <i>Capacities to continue learning</i> Students will be assessed according to their ability to appropriately link together the works introduced and commented, relating them to the historical-cultural context and to the genres of reference. In fact, students will be graded not only on the basis of the specific skills they have acquired</li></ul>

	in the discipline, but also in the light of an acquired "linking" ability which can be exploited even in further academic studies.
Final exam and grading criteria	<p>A <b>failing mark</b> will be reserved for students who are unable to find their way around the general aspects of the subject.</p> <p>A <b>pass mark</b> (18/30 to 21/30) will be awarded to students showing a superficial knowledge of the course and using approximate and mostly inadequate terminology in the application of notions and the analysis of examples.</p> <p>A <b>fair mark</b> (from 22/30 to 24/30) will be given to students who prove to have a fairly clear picture of the course content learnt mnemonically, using mostly appropriate and accurate terminology in the analysis exercises revealing only a few skill gaps in one or more of the topics covered during the course.</p> <p>A <b>good mark</b> (from 25/30 to 27/30) will be assigned to students who successfully demonstrate a mastery of the course content learned transversally, using a fairly accurate and mostly correct terminology in the analysis exercises and revealing no uncertainty in the assimilation of concepts and the elaboration of literary contexts.</p> <p>An <b>outstanding or excellent mark</b> (from 28/30 to 30/30, with the possible addition of a distinction) will be awarded to students who demonstrate full mastery of the historical-literary, critical and theoretical resources relating to the study of the authors and themes of the course, efficiently analysing the peculiarities of the texts with in-depth observations of an excellent level and using terminology that is entirely convincing, adequate and precise. Distinction or honours will be awarded to students who demonstrate that they have brilliantly and creatively acquired the transversal skills envisaged in the learning achievements.</p>
<b>Further information</b>	
	<p><u>Degree Thesis - Requirements and/or Assignment Procedures</u>: After having passed the 9 CFU examination with a mark demonstrating <b>in-depth knowledge in the field of Modern and Contemporary Italian Literature</b>, students are allowed to apply for their thesis well in advance of the deadlines (at least one year before the desired graduation session) in order to carry out the necessary research and elaborate the research work. The assignment is based on an interview between the student and the lecturer, which takes into account both the applicant's aptitude and commitment to the chosen course of study in the specific field of the discipline. In the initial stage of the assignment of the title of the thesis, the applicant will be asked to submit a plan and short abstract presenting the proposed project (max 8-10 pages). The final dissertation must have an average length of 60,000-100,000 characters (including spaces, notes and bibliography) for an equivalent of 30-50 pages of 2,000 characters each.</p>