



UNIVERSITÀ
DEGLI STUDI DI BARI
ALDO MORO

DIPARTIMENTO DI
RICERCA E
INNOVAZIONE
UMANISTICA

COURSE OF STUDY: Class LM14 – MSc in Modern Philology
ACADEMIC YEAR: 2023-2024
ACADEMIC SUBJECT: Poetics of Modernity and the Contemporary Era

General information	
Year of the course	1°
Academic calendar (starting and ending date)	II° Semester (26 February 2024 – 15 May 2024)
Credits (CFU/ETCS):	9 CFU
SSD	L-FIL-LET/11 Modern and Contemporary Italian Literature
Language	Italian
Mode of attendance	Attendance is optional

Professor/ Lecturer	
Name and Surname	Prof. Giona Tuccini
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Department and address	Palazzo Ateneo, Piano II°, Area 6 Stanza adiacente alla Biblioteca "A. Corsano" - Sez. Italianistica
Virtual room	Teams code: kcx6zzv
Office Hours (and modalities: e.g., by appointment, on line, 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: 225	Lectures: 63	Hands-on (laboratory, workshops, working groups, seminars, field trips): N/A	Out-of-class study hours / Self-study hours: 162
CFU/ETCS			
9			

Learning Objectives	The course aims to provide advanced knowledge of the main literary issues and cultural trends of the modern and contemporary Italian age, within a European theoretical reference framework.
Course prerequisites	General concepts of the history of Italian literature from the 13th to the 20th century; sound knowledge of key themes and authors of modern

	and contemporary Italian literature (19 th and 20 th centuries), also in its connections with the European context; mastery of the formal elements of literary texts.
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Teaching strategies	Classroom and interactive lectures, reading and commentary of texts, elaboration of interpretative hypotheses relating to course topics, projections, seminars (also interdisciplinary), additional activities (lectures and conferences). <u>Focus Groups</u> (with the active and voluntary involvement of students on the topics of the monographic module): As an integral component of the programme there will be 8 seminar sessions designed to promote students' research aptitudes so that they can appropriately analyse, on the basis of their acquired methodological-critical tools, even texts not directly explored during the course lectures.
Expected learning outcomes in terms of	
Knowledge and understanding on:	Students are expected to possess a sound basic knowledge of the poetics of modernity and the contemporary era. Not only will their ability to critically contextualise the authors, concepts and texts within the general panorama of the national and European literary tradition be examined, but also their mastery of the methodologies and tools of analysis of the works under study, as well as their knowledge of bibliographical methodologies.
Applying knowledge and understanding on:	Students are expected to demonstrate an acquired taste for reading accompanied by a mature historical sensitivity and a certain inclination to extend what they have learnt through literary history texts to their contemporary social reality. They will apply their interpretative skills with particular reference to an interdisciplinary dimension and will exercise their ability to perform exegesis applied to literary texts other than those covered by the lecturer, contextualised in the historical and cultural spheres of reference. This knowledge, also acquired through focus groups, will strengthen their argumentative competence and the use of effective language.
Soft skills	<ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> Through comparison with texts, active participation in focus groups and with specialised bibliography, by the end of the course students will need to show interpretative skills, keen discernment and the ability to formulate personal opinions during their discussion and commentary. • <i>Communicating knowledge and understanding</i> By the end of the course, students must have a good ability to communicate their acquired knowledge, using - where appropriate - an adequate technical terminology. In particular, their ability to argue with fluency and coherence will be assessed, as well as their ability to reflect, in an articulate manner and with precision of expression, on the complex issues raised by the critical in-depth studies carried out and the methodological-hermeneutical perspectives adopted.

	<ul style="list-style-type: none"> • <i>Capacities to continue learning</i> Students will have to demonstrate that they have understood and assimilated the course syllabus, commencing with a meticulous reading of the texts. Their ability to apply the acquired methodological tools correctly and with critical awareness and to show an aptitude for exploring new literary paths - with a view to further objectives and experiences - through a comparison also with European traditions and cultural contexts will be assessed. At the end of the course students will be required to prove that they have acquired the critical and methodological skills useful both for research and for educational and communicative activities.
Syllabus	
Content knowledge	<p>The course will focus on the definition and historical-critical identification of the category of "modernity" in Italian and European literature, and will then move on to a specific study of the twentieth-century artistic and literary forms embedded in the works of Enrico Pea. The study of this author will be carried out via the analysis of texts that will enable a direct comparison with his poetics, also through the knowledge of the principal critical essays related to the works examined.</p> <p>The lectures will be divided into three parts. The first part will deal with some major themes of literary culture from a comparative and interdisciplinary perspective, such as the reflection on the categories of modernity and contemporaneity within and outside the literary canon, the concepts of "modern" and "hypermodern", ecocriticism, the fate of the fictional character, women's literature in the modern and contemporary canon, Neo-Medievalism and twentieth-century cultural identity. The course will then follow on a monographic level the evolution of Enrico Pea's lyricism and expressionistic fiction, as well as the achievements of his theatrical production. The final part of the programme, conducted in seminar form, will focus on the in-depth study of specific topics of the monographic module through the organisation of 8 focus groups to which students may optionally adhere as speakers (attendance as auditors will in any case be compulsory). These seminar sessions will foster students' ability to expound, in a public context, not only their knowledge of the poetics of twentieth-century Italian literature, appropriately related to Enrico Pea, but also their personal critical observations on the texts and materials studied.</p>
Texts and readings	<p><u>ATTENDING STUDENTS:</u></p> <p>Institutional part of the course</p> <ul style="list-style-type: none"> - For knowledge of the poetics between the Unification of Italy and the present day, individual study of P. CATALDI, <i>Le idee della letteratura. Storia delle poetiche italiane del Novecento</i>, Roma, Carocci Editore, 2013 is compulsory. - Study of the themes and literary trends addressed during the first part of the course and of the related bibliographical details discussed in class.

Monographic part of the course

- For the commentary and historical and cultural framework of Enrico Pea and his works: E. BALDI, *Ricerche e precisazioni su Enrico Pea*, Lucca, Maria Pacini Fazzi Editore, 2015.
- Study of the texts analysed during the monographic part of the course and the related bibliographical details discussed in class.

Reading of the following works:

- E. PEA, *Il romanzo di Moscardino*, Roma, Elliot, 2016 (or any other edition).
- E. PEA, *Rosalia*, in id. *La figlioccia e altre donne*, Firenze, Sansoni, 1953, pp. 77-349 (available on Teams);
- E. PEA, *Stella Bissi (Il forestiero)*, in id. *La figlioccia e altre donne*, Firenze, Sansoni, 1953, pp. 353-528 (available on Teams);
- E. PEA, *La maremmana*, Firenze, Vallecchi, 1938 (available on Teams).

Compulsory in depth studies:

- G. TUCCINI, *Nostalgia dell'abisso. I romanzi di Enrico Pea degli anni Trenta*, Roma, Carocci, 2020;
- L. PADALINO, *Rileggere oggi Enrico Pea. Reticenza e dissimulazione nella trilogia di Moscardino*, Roma, Aracne, 2020.

NON-ATTENDING STUDENTS:**Institutional part of the course**

- P. CATALDI, *Le idee della letteratura. Storia delle poetiche italiane del Novecento*, Roma, Carocci Editore, 2013.

Monographic part of the course

- E. PEA, *Il romanzo di Moscardino*, Roma, Elliot, 2016 (or any other edition).
- E. PEA, *Rosalia*, in id. *La figlioccia e altre donne*, Firenze, Sansoni, 1953, pp. 77-349 (available on Teams);
- E. PEA, *Stella Bissi (Il forestiero)*, in id. *La figlioccia e altre donne*, Firenze, Sansoni, 1953, pp. 353-528 (available on Teams);
- E. PEA, *La maremmana*, Firenze, Vallecchi, 1938 (available on Teams).

Critical Texts

- For the commentary and historical and cultural framework of Enrico Pea and his works: E. BALDI, *Ricerche e precisazioni su Enrico Pea*, Lucca, Maria Pacini Fazzi Editore, 2015.
- For the authors' biography: G. TUCCINI, *Cronologia critica della vita*, in id. *Enrico Pea: Bibliografia completa e nuovi saggi critici (1910-2010)*, Pontedera, Bibliografia e Informazione, 2012, pp. 13-25; *Introduzione*, pp. 27-39 (available on www.academia.edu).

Mandatory in-depth studies:

- G. TUCCINI, *Nostalgia dell'abisso. I romanzi di Enrico Pea degli anni Trenta*, Roma, Carocci, 2020;

	<p>- L. PADALINO, <i>Rileggere oggi Enrico Pea. Reticezza e dissimulazione nella trilogia di Moscardino</i>, Roma, Aracne, 2020.</p> <p>In addition:</p> <p>- S. SALVESTRONI, <i>Enrico Pea: Fra anarchia e integrazione</i>, Firenze, La Nuova Italia, 1976 (available on Teams);</p> <p>- G. TUCCINI, <i>Voce ai monti. Declinazioni della favola nei versi di Enrico Pea</i>, in: <i>La favola nell'opera di Enrico Pea e di Giovannino Guareschi</i>, a cura di D. Marcheschi in collaborazione con C. Tommasi, Pisa, ETS, 2020, pp. 29-49 (available on www.academia.edu).</p> <p>- G. TUCCINI, <i>Per non dimenticare Enrico Pea drammaturgo</i>, in id. <i>Enrico Pea: Bibliografia completa e nuovi saggi critici (1910-2010)</i>, Pontedera, Bibliografia e Informazione, 2012, pp. 153-180 (available on www.academia.edu).</p>
Notes, additional materials	For specific details regarding the monographic course, we recommend a detailed reading of G. Tuccini, <i>Enrico Pea: Bibliografia completa e nuovi saggi critici (1910-2010)</i> , Pontedera, Bibliografia e Informazione, 2012, pp. 295.
Repository	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.

Assessment	
Assessment methods	In order to ascertain the achievement of the expected learning results, there will be a final oral examination for all students (both attending and non-attending). Knowledge of content, critical texts and the works included in the syllabus will be taken into account in the assessment of the examination. Acquired skills, linguistic accuracy and lexical propriety will be evaluated. The argumentative competence demonstrated by the candidate will also be taken into consideration. The candidate's commitment to seminar participation and the preparation of focus groups will also contribute to the final assessment.
Assessment criteria	<p>- <i>Knowledge and understanding</i> Students are expected to possess an accurate basic knowledge of the poetics of modernity and the contemporary era. Not only will their ability to critically contextualise the texts within the general panorama of the national and European literary tradition be examined, but also their mastery of the methodologies and instruments of analysis of the works under study, as well as their knowledge of bibliographical procedures.</p> <p>- <i>Applying knowledge and understanding</i> Students will need to show an acquired taste for reading accompanied by a mature historical sensitivity and a certain inclination to extend what</p>

	<p>they have learnt through the texts of literary history to their contemporary social reality. Their interpretative ability will be assessed, especially with reference to an interdisciplinary dimension and their ability to perform exegesis as applied to literary texts other than those covered by the lecturer, contextualised in the historical and cultural spheres of reference.</p> <p>- <i>Autonomy of judgment</i></p> <p>Through the comparison with the texts and the specialised bibliography, students will have to show interpretative subtlety, a marked capacity for discernment and the ability to formulate personal opinions in their discussion and commentary.</p> <p>- <i>Communicating knowledge and understanding</i></p> <p>Students should possess a good ability to communicate their acquired knowledge, using - where appropriate - an adequate technical terminology. In particular, their ability to argue with fluency and coherence in their discussion will be assessed, as well as their ability to reflect, in an articulate manner and using precise lexical terminology, on the complex issues raised by the critical in-depth studies conducted and the methodological-hermeneutical perspectives adopted.</p> <p>- <i>Capacities to continue learning</i></p> <p>Students must demonstrate that they have understood and assimilated the contents of the course, beginning with a meticulous reading of the texts. Their ability to apply the acquired methodological tools in a correct and critically aware manner and to show aptitude for new literary paths - in view of further objectives and experiences - through comparison also with European traditions and cultural contexts will be assessed.</p>
Final exam and grading criteria	<p>A failing mark will be reserved for students who are unable to find their way around the general aspects of the subject.</p> <p>A pass mark (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 fair mark (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 good mark (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 outstanding or excellent mark (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-</p>

	<p>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>
Further information	
	<p><u>Degree Thesis - Requirements and/or Assignment Procedures:</u> After having passed the 9 CFU examination with a mark demonstrating in-depth knowledge in the field of the Poetics of Modernity and the Contemporary Era, 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, and the lecturer's research interests. 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 15-20 pages). The final dissertation must have a minimum length of 250,000 characters (including spaces, notes and bibliography) for an equivalent of at least 125 pages of 2,000 characters each.</p>