



UNIVERSITÀ  
DEGLI STUDI DI MILANO-BICOCCA

## SYLLABUS DEL CORSO

### Letteratura Italiana Contemporanea - 2

2324-2-G8501R044-G8501R069M-T2

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#### Course title

*Family stories, families in history*

The course aims to observe how literature can represent the interaction between family microcosm and social macrocosm: in the background, the most important historical events of twentieth-century Italy. Through *Lessico familiare* and *Italia*, the student will retrace and connect the human and emotional connections between the characters of the narration - autobiographical and fictional - and the great historical-social changes of their eras.

The lessons will focus on the literary representation of family life and the social context of the decades between the 1920s and 1980s: relational dynamics, social, cultural and ideological stratifications, psychological reactions, new and old identities in the face of the challenges of time and of history. Supported by a general part, of a methodological nature, students will be able to decipher, through an analysis of the texts that highlights the different expressive strategies used by writers, the representation of social and family relationships in contemporary literature.

#### Topics and course structure

The object of the course is an approach to texts that highlights the educational dimension of literature. This takes pace through three main ways.

1) On the thematic level, the significance given to the literary representation of educational processes, for example the traditions of the Bildungsroman, stories of formation, images of childhood, adolescence, school, the family, disability and educational contexts in general.

2) On the aesthetic level, the development of the idea of literature as simulation and artistic projection of experiences, and therefore as an exceptionally rich and varied repertoire of human models, or of psychological constellations, paradigms of behaviour, social and cultural contexts.

3) On the linguistic level, attention to the ways in which the subjects (narrators, characters, poetic voices) speak of themselves and of others, of interior and exterior events, of private and public issues, of facts and ideas; the recognition of the different communicative contexts represented, of the adequacy and effectiveness of the expressive choices made, of the existential and social meaning of the various verbal interactions.

The course approaches subjects of a theoretical-methodological and historic-cultural nature, necessary for monographic in-depth study, chosen each year and dedicated to reading and the interpretation of works by one or more authors, including foreign.

## **Objectives**

With this course, with a constant and participated attendance of the lectures, the intention is to promote the following, in terms of:

### *Knowledge and comprehension*

The objective of the course is in the first place to promote and consolidate the ability to read texts. Through the exercise of interpretation, the student will learn to understand the formal and thematic aspects of the works, the characters of the experiences represented, their organization; and also to question themselves on the relative motivations and implications, including in relation to their personal experience. In addition, the student will have an opportunity to study in depth questions of great significance, the object of the literary works approached each time: historical events, psychological problems, moral problems, relation and communicative situations.

### *Ability to apply learning and comprehension*

Through the exercise of interpreting the texts, students will learn to measure the depth and the complexity of the universe of the discourse and therefore to appreciate the potential of a conscious use of the word. This way they can corroborate both their communication skills and their autonomy of judgement. A conscious and trained reading skill allows transforming the aesthetic experience into a way of extending one's own existential experience, improving and refining the comprehension of speech, of choices, of the point of view of those similar to oneself. In the final analysis, literature is an instrument which aims at increasing of responses (emotional, intellectual pragmatic) to new situations and, consequently, to intensify the skills of social interaction.

## **Methodologies**

### **Prerequisites:**

A good high-school level in humanities. Italian and European history of the 20th century. Good expressive ability.

### **Methodologies:**

Lectures, video projections, readings exercises, discussion, textual commentary: linguistic, stylistic and rhetorical features, narrative modes, cultural patterns.

## **Online and offline teaching materials**

Texts, visual materials.

## Programme and references for attending students

### Institutional part:

#### *Reading and literature*

Mario Barenghi, *Che cosa possiamo fare con il fuoco? Letteratura e altri ambienti*, Quodlibet, Macerata 2013 (only the units *Che cosa possiamo fare con il fuoco? Un'ipotesi sulle origini della letteratura*, pp. 11-24; *Come una rete da pesca. Preliminari su letteratura e comunicazione*, pp. 26-34; *Perché si legge. Pretesto calviniano sulla funzione educativa della letteratura*, pp. 35-44; *Silenzi in aula. Breve riflessione sul mestiere dell'insegnante*, pp. 53-58).

Mario Barenghi, Perché insegnare letteratura (e non solo agli studenti di lettere), «Doppiozero», 13 marzo 2018, <http://www.doppiozero.com/materiali/perche-insegnare-letteratura-e-non-solo-agli-studenti-di-lettere>.

Vittorio Spinazzola, *La fatica di leggere*, in *L'esperienza della lettura*, Unicopli, Milano, 2010, pp. 99-136, specifically pp. 99-125.

### Monographic part:

#### *Italian families in literature*

Novels:

Natalia Ginzburg, *Lessico familiare*, Torino, Einaudi, 1963. A pocket edition is available.

Marco Lodoli, *Italia*, Torino, Einaudi, 2010. You can also find *Italia* in Marco Lodoli, *Le promesse. Sorella, Italia, Vapore*, Torino, Einaudi, 2015.

Critical bibliography:

#### About *Lessico familiare*

Elisa Gambaro, *L'io nascosto di Lessico familiare. Ritratto dell'élite antifascista\**,\* in Elisa Gambaro, *Diventare autrice. Aleramo Morante de Céspedes Ginzburg Zangrandi Sereni*, Milano, Unicopli, 2018, pp. 115-192.

Domenico Scarpa, *Per un ritratto di Natalia Ginzburg*, <https://griseldaonline.unibo.it/article/view/10479/10481>.

#### About *Italia*

Anna Nelli, *Marco Lodoli*, Cadmo, Fiesole 2000, pp. 7-37; 127-141.

Loredana Lipperini, *La virtù domestica di osservare il mondo*, "la Repubblica", 23 novembre 2010.

Any supplementary materials, to complement the critical bibliography, will be indicated during the lessons.

The hard-to-find critical bibliography will be made available online.

## Programme and references for non-attending students

## **Assessment methods**

### **Type of examination:**

oral

### **Criteria of assessment:**

The oral consists of checking knowledge of the subjects dealt with during the lectures and all the items (books, articles, document) present in the bibliography. Students must show that they can answer questions in a pertinent, clear, correct and reasoned way, with an appropriate use of critical terminology. One part of the oral consists of commenting an extract of the works in the programme. As comprehension of reading the text represents a fundamental condition for literary interpretation, the use of a good dictionary (naturally including online) is recommended during preparation for the examination.

NB: The oral examinations will follow the order of enrolment. The Lecturer does not interfere in the order of enrolment. In the event of requirements of time or calendar for problems of work please notify this in good time by email to the professor.

## **Office hours**

Wednesday, after the lesson.

## **Programme validity**

Two academic years.

## **Course tutors and assistants**

## **Sustainable Development Goals**

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