UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Contemporary Italian Literature - M-Z

2425-1-E1901R014-MZ

Course title

Adoption, return, strangeness. Mother daughter relationship on Michela Murgia *Accabadora* (2009), Donatella di Pietrantonio *L'arminuta* (2017), Claudia Durastanti *La straniera* (2019)

Sardinia in the 1950s, Abruzzo in the 1970s, Brooklyn-Basilicata-London in the 1980s-2000s. Strong voices of women narrators from three generations and with different roots (Di Pietrantonio, Arsita 1962; Murgia, Cabras 1972-Roma 2023; Durastanti, New York 1984), drawing on their geographical, cultural and family landscapes, tell with emotional and stylistic tension nonconsolatory stories of mothers and daughters: of daughters of the soul (*Accabadora*), of 'returned' daughters (*L'arminuta*), of daughters who always feel foreign (*La straniera*).

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 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 intensity 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:
The course (28 lessons, 2 hours each) includes dispensational teaching activities (70%), interactive teaching with moments of lecture participation (30%).
During classroom work ample space will be devoted to dialogue, collective discussion, textual reading and commentary exercises (themes, linguistic and rhetorical aspects, narrative modes, cultural paradigms), individual, or small group exercises to promote the ability to pay attention, observe, read and acquire expressive techniques. Therefore, each lesson includes deliverable and interactive moments: part of the lesson will be frontal didactics, to introduce content on which to then conduct discussions and/or exercises.
The teaching activities will take place in presence, subject to the organizational reasons of the degree course and/or the University especially in relation to the availability of classrooms in the University.

Online and offline teaching materials

Text, images, video materials.
Materials, resources and tools used in class are available on the course e-learning platform.
**All students are advised to register, in order to access in-depth materials as well and to receive alerts.

Programme and references

Institutional part:
Mario Barenghi, *Cosa possiamo fare con il fuoco? Letteratura e altri ambienti*, Quodlibet, Macerata 2013; only the chapters: *Cosa possiamo fare con il fuoco? Un'ipotesi sulle origini della letteratura*, pp. 11-24; *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

Monographic part:
Texts
Michela Murgia, *Abbacadora* , Einaudi, Torino 2009 (avaible in paperback editionEinaudi)
Donatella di Pietrantonio, *L'Arminuta*, Einaudi, Torino 2017 (avaible in paperback edition Einaudi)
Claudia Durastanti, *La straniera*, La Nave di Teseo, Milano 2019

Critical bibliography
Hanna Serkowska, *Madre-figlia: un binomio complesso*, «Studia Romanica Posnaniensia», 45/3 (2018), pp. 59-72. DOI:10.14746/strop.2018.453.006

Michela Mugia:
Nikic Mihaljevic, L'eutanasia, la morte e l'importanza della corporeità in Accabadora di Michela Murgia, "Revista Internacional de Culturas y Literaturas", aprile 2017, pp. 188-202 DOI: http://dx.doi.org/10.12795/RICL.2017.i20.14
Intervista a Michela Murgia su Accabadora, 2009 https://www.stradanove.it/stories/lettori-digitali/interviste/personaggi/michela-murgia

Donatella Di Pietrantonio
Alberica Bazzoni, *Temporalità della perdita e strutture degli affetti nella narrativa di Donatella di Pietrantonio*, "Narrativa"n.s., n. 44, 2022, pp. 125-137, https://doi.org/10.4000/narrativa.2409
Donatella Di Pietrantonio racconta "L'arminuta" e il suo "non-metodo" di scrittura, intervista di Antonio Prudenzano, "Il libraio", 31.03.2017,
https://www.illibraio.it/news/dautore/donatella-di-pietrantonio-arminuta-intervista-490138/

Claudia Durastanti:
Milena Renda, *La straniera*, "Doppiozero", 3 marzo 2019 https://www.doppiozero.com/la-straniera
Mario Barenghi, *Generazioni. Fedeltà e La straniera*, "Doppiozero", 18 marzo 2019.
https://www.doppiozero.com/fedelta-e-la-straniera
Fuori dagli schemi 2: Claudia Durastanti. Intervista a Claudia Durastanti di Claudio Logomarsini, "La Balena Bianca", 26 ottobre 2020, https://www.labalenabianca.com/2020/10/26/fuori-dagli-schemi-2-claudia-durastanti/

For Erasmus students: a good knowledge of Italian is required since the texts in the programme must be read in the original language and the oral test is taken in Italian.

Assessment methods

Type of examination: oral on the subjects dealt with during the lectures

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.

The examinations will follow the order of registration. On an average day, and subject to other institutional commitments of the professor, between 15 and 20 interviews will be held. Once enrolment has been completed, a calendar with the possible continuation days will be communicated to those enrolled. Students will be able to swap dates and times with each other. In order to have a reliable timetable, if a student decides not to attend the colloquium, it is recommended that she/he cancels in good time or, once enrolment has closed, inform the professor of her/his absence.

Office hours

Student reception by appointment: contact the professor by email francesca.caputo@unimib.it; meetings take place in the professor's office, room 4098, floor 4, Agora building (u6). It is possible make a meeting online, in the professor's virtual room: https://unimib.webex.com/meet/francesca.caputo

Programme validity

Two academic years.

Course tutors and assistants

Dott. Alessandra Farina
Dott. Chiara Lungo
Dott. Alessandro Terreni

Sustainable Development Goals

QUALITY EDUCATION | GENDER EQUALITY | REDUCED INEQUALITIES