<table>
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<th>Class code</th>
<th>ITAL-UA 9285</th>
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| **Instructor Details** | **Name:** Alessandro Raveggi  
**NYUHome Email Address:** [alessandro.raveggi@nyu.edu](mailto:alessandro.raveggi@nyu.edu)  
**Office Hours:** Wednesdays, 10:30 - 12:30 am  
**Villa Ulivi Office Location:** Room 8  
*For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number* |
| **Class Details** | **Semester:** SPRING 2015  
**Full Course Title:**  
**Traveling The Italian Way.**  
*From the Miseducation of Pinocchio to Spaghetti Pulp Fiction*  
**Meeting Days and Times:** Monday, 10.30 am – 1.15 pm  
**Classroom Location:** classroom Caminetto, Villa Sassetti |
| **Prerequisites** | **SAME AS COLIT-UA 9151 AND MEDI-UA 9017** |
| **Class Description** | This course, taught in English, will focus on the representation of travel experience in Modern Italian Literature and its related media, especially 20th Century Cinema, Modernist Art, underground comics, and the way they intersect with each other. Its aim is to offer the student a new pattern in the succession of tendencies, movements and mass cultures, with a broader perspective, spanning from the 19th Century Post-Unification Italian culture to the 1980s “cult” writers and cartoonists and literary groups from the 1990s and 2000s.  
*With this pattern the student will be introduced to the dynamics of journey in the Italian culture:* not only a spatial journey abroad (in America, The Middle or Far East, Africa) or inland (especially in the South), but also intellectually, politically and spiritually speaking: a path between the Wars, the economic Boom, the Generation of ’68 and ’77, a psychedelic trip in New Age trends, and the so called Pulp Generation or Young Cannibals.  
*To foster the student’s feedback* two Site-visits will be proposed (at the new Museo del Novecento di Firenze and at Biblioteca Nazionale Centrale) and a special Field Trip will be scheduled to the “Santa Maddalena Foundation – Von Rezzori Literary Price” villa and residence for American and International writers. Other activities, off-campus site-visits and classes at cultural centers will be announced during the course.  
The student will be required to present in class the results of his or her Final Research Paper, to vividly participate in class and to write 2 written assignments. |
### Subtopics and Authors

- The Risorgimento and the Unification of Italy in Ippolito Nievo’s *Confessions of an Italian* and Alessandro Manzoni’s *The Betrothed*;
- The traveling “miseducation” of Pinocchio and its influence in other media;
- The literary movement of Verismo and its representation of the Italian South;
- The Futurist and the Avant-garde movement in Italy and Florence, with the vivid memory of the movement in Florence’s cafes and reviews, using also visual arts, early Italian cinema and performance;
- The horrors of war through the exceptional voice of Curzio Malaparte with his correspondences from the battlefield in *Kaputt* and *The Skin*;
- The tragic deportation trip suffered by Primo Levi in the Nazi lagers (*If this is a man* and *The Truce*);
- The experience of Italian Neorealism in Literature and Cinema (C. Levi, Italo Calvino, Rossellini);
- The fascination for America in Vittorini’s *Conversations in Sicily* and Pavese’s *The Moon and the Bonfires*;
- The Post-modern journeying in authors such as Italo Calvino, Paolo Volponi, Vincenzo Consolo, Anna Maria Ortese and Elsa Morante (underlined with implications for Gender and Media Cultural Studies);
- The intersections between Literature and Cinema in Federico Fellini and Pier Paolo Pasolini;
- The new exoticism in contemporary writers traveling to the East and in Africa (Tabucchi, Celati);
- The relevant underground generation of writers and cartoonists such as Pier Vittorio Tondelli, Carlo Coccoli and Andrea Pazienza;
- The new generation of the 90s Young Cannibals writers, influenced by new age, mass culture, pop art and *Pulp Fiction* experiences.

With these subtopics and authors, the student will be engaged in a different history of Italian literature and culture, using also her or his knowledge in the Florentine context.

### Desired Outcomes

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work
- Have improved their understanding of the methodologies of Modern Italian Literature and Culture in its relationship with cinema, comics and the arts
- Have mastered a basic understanding of how to research questions in Modern Italian Literature
- Recognize works by the principal protagonists of the Modern Italian Literature, Cinema and the Arts and understand why they are significant for the History of Italian Culture

### Assessment Components

- **Attendance and Participation:** 15%
- **Written Assignments**: 20%
- **Midterm Exam:** 20%
- **Presentation in class:** 15%
- **Final Paper (7-8 pages):** 30%

Failure to submit or fulfill any required course component results in failure of the class.

*Written Assignments from these options:

- Interviews with resident writers in Florence (in collaboration with *The Florentine* and *The Santa Maddalena Foundation/Premio Von Rezzori*)
- Storytelling and posting on Twitter of Calvino’s *Invisible Cities* (In collaboration with TwLetteratura - [http://www.twletteratura.org/](http://www.twletteratura.org/) ) (2nd Assignment)
- Reaction papers on topics, site-visits and other activities at NYU Florence or off-campus
- Learning Contracts in Italian (previously discussed with the Instructor)

### Assessment Expectations

**Grade A:** The student makes excellent use of empirical and theoretical material and offers structured arguments in his/her work. The student writes comprehensive essays/exam questions and his/her work shows strong evidence of critical thought and extensive reading.

**Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade C:** The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research

**Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

### Grade Conversion

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### Grading Policy

Please refer to Assessment Expectations and the policy on late submission of work

### Attendance Policy

**Attendance:**
Attendance is expected and required of all students. Any absences will negatively impact upon your course grade.

**Absences:**
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student.

**Absence Due to Illness**
- If you are sick, please see a doctor (contact the OSL for information).
- **Only a medical certificate from a local medical professional** will be accepted to justify an absence due to illness
- Within 24 hours of your return to class you must bring this note to the Office of
| **Required Text(s)** | **Academic Support**, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness  
- Absences for short term illness **without a medical certificate** are not justified and count as **unjustified absences**. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences  
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences  

**Due to Religious Observance**  
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. **This is for the holiday only and does not include the days of travel that may come before and/or after the holiday**  
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose  

**Due to a class conflict with a program sponsored lecture, event, or activity**  
- All students are entitled to miss **one class period** without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.  
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose  

**Late Submission of Work**  
- All course work must be submitted on time, in class on the date specified on the syllabus.  
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date  
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.  

**Plagiarism Policy**  

**PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:**  
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.  

In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.  

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.  

- Course Pack (Copyright Free - available on NYU Classes or at Villa Ulivi Library)
Session 1

February 2

INDEPENDENCE
The Independence Uprising of Italy +
Introduction to the course.
- Ippolito Nievo and the developments in Italian Culture through patriotism after The Risorgimento
- Alessandro Manzoni and The Betrothed

Required readings from the Course Reader:
excerpts from:
I. Nievo, Confessions of an Italian
A. Manzoni, The Betrothed

SUGGESTED READINGS:
“Manzoni and the Novel” and “Other Novelists and Poets of the Risorgimento”,

Z. Baranski, “Introducing Modern Italian Culture”, J. Dickie, “The notion of Italy” and A. Cento Bull, “Social and political cultures in Italy from 1860 to the present day”,
### MISEDUCATION

The Miseducation of a New Italian Youth. Re-reading and Re-writing Pinocchio and Collodi
- Collodi and the Myth of Youth
- The influence of *The Adventure of Pinocchio* in the Italian culture and worldwide.

Required readings from the Course Reader excerpts from:
C. Collodi, *The Adventure of Pinocchio*
E. De Amicis, *Heart*

**This class will be conducted during a SITE VISIT at BIBLIOTECA NAZIONALE CENTRALE for the exhibition “Il Pinocchio di Leo Mattioli: una modernità senza tempo”**

**SUGGESTED READINGS:**

- “Writer and society in the new Italy”, *CIHL*, pp. 457-479
- R. West, “The Persistent Puppet: Pinocchio’s Afterlife in Twentieth-Century Fiction and Film”, [available online], *Forum Italicum*, 2006 Spring; 40 (1), pp. 103-17

### GOING SOUTHWARD

The Reluctant South of Italian “Verismo” and Luigi Pirandello
- Giovanni Verga: *The House by the Medlar Tree* and other Sicilian stories.
- Pirandello’s *The Late Mattia Pascal* and its contemporary influences.

Required readings from the Course Reader excerpts from:
G. Verga, *Cavalleria Rusticana*
L. Pirandello, *The Late Mattia Pascal*

**Screening and discussion:**
L. Visconti, “La terra trema” (1948)

**SUGGESTED READINGS:**

- G. Carsaniga, “Literary Realism in Italy”, *CCIN*, pp. 61-74
- R. Dombroski, “The Foundation of Italian Modernism”, *CCIN*, pp. 89-103
- “Pirandello”, *CHIL*, pp. 480-490

### ASSAULT

Italian and Florentine Futurism
- Futurism and Colonialism in literature and other media. Marinetti’s colonialist *Mafarka The Futurist*
- Modernists in Florence, with arts and cinema references.

Required readings from the Course Reader excerpts from:
T. Marinetti, *The Futurist Manifesto*
- *Mafarka the Futurist*

**SUGGESTED READINGS:**

- “Poetry and the Avant-garde”, “Philosophy and literature from Croce to Gramsci” and “The novel”, *CHIL*, pp. 491-530.
| Session 5 | **Screening and discussion on**
|----------------|---------------------------------------------------|-------------------------------------------------------------------------|
| **February 23** | **SITE VISIT #2:**
Museo del Novecento, Florence + A Off-Campus Class and a Tour through the Literary and Historical Cafés in Florence | SUGGESTED READINGS:
| **Required readings from the Course Reader**
Texts on the Florentine Modernism and Futurism | |
| **Session 6** | **NEOREALISM / “AMERICANISM”**
Pavese, Levi and Calvino
- Carlo Levi and the Neorealist Italian cinema.
- Calvino’s neo-realistic fables and stories | SUGGESTED READINGS:
“Neo-realism”, CHIL, pp. 535-552
S. Gundle, “Neorealism and Left-wing Culture”, ICB, pp. 77-83
“After the Liberation”, CHIL, pp. 531-534
| **March 2** | **Required reading**
C. Levi, Christ Stopped at Eboli
C. Pavese, The Moon and the Bonfires | |
| **Required readings from the Course Reader**
excerpts from:
I. Calvino, from Difficult Loves
- “American Diary 1959-1960” in Hermit in Paris
- E. Vittorini, Conversations in Sicily | |
| **Screening and discussion on excerpts from**
- F. Rosi, Christ Stopped at Eboli (1979)
- R. Rossellini, Paisà (1946) | |
| → 1st Written Assignment due | |
| **Session 7** | **MIDTERM EXAM**
(Brief essays and short answers) | SPRING BREAK, March 16-20 |
| **March 9** | → Final Paper Topic due | |

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| Session 8 | **BATTLEFIELD.**  
Correspondences from the Horror: Curzio Malaparte and Primo Levi  
- Curzio Malaparte and his War experience in *Kaputt*  
- Americans in Naples: *The Skin*.  
- The Holocaust Tragedy for an Italian Survivor: Primo Levi’s *If this is a man*  

Required reading  
C. Malaparte, *Kaputt*  

Required readings from the Course Reader excerpts from:  
C. Malaparte, *The Skin*  
P. Levi, *If This is a Man*  

| SUGGESTED READINGS:  
"The Genesis of If This is a Man", pp. 41-58  

| Session 9 | **GENDER UTOPIA.**  
Women’s Islands and Gender Utopias. Ortese and Morante  
- *The Iguana* by Anna Maria Ortese  
- *Arturo’s Island* by Elsa Morante  

Required readings from the Course Reader excerpts from:  
A. M. Ortese, *The Iguana*  
E. Morante, *Arturo’s Island*  

→ Presentations by the students start (1 h)  

| SUGGESTED READINGS:  
"The Late 1950s and The 1960s*, *CCHIL*, pp. 559-580. |

| Session 10 | **POSTMODERN TOUR.**  
In the Labyrinth of History. Calvino and the Italian Postmodernity  
- Italo Calvino’s *Invisible Cities*  
- Paolo Volponi and the Italian Televised Post-Culture  
- Vincenzo Consolo and historical storytelling  

Required reading  
I. Calvino, *Invisible Cities*  

Required readings from the Course Reader excerpts from:  
V. Consolo, from *The Smile of the Unknown Mariner*  
P. Volponi, *Last Act in Urbino*  

| SUGGESTED READINGS:  
P. Bondanella, “Italo Calvino and Umberto Eco”, *CCIN*, p. 168-181  
"The 1970s", *CCHIL*, pp. 581-598 |
| Session 11 | LITERARY CINEMA. 
Fellini and Pasolini | SUGGESTED READINGS: 
R. Caputo, “Literary Cineastes”, CCIN, pp. 182-196 |
| April 20 | With screening and debate on Fellini’s 8½ 
Required readings from the Course Reader 
excerpts from 
P. P. Pasolini, *Petrolio* 
**Screening and discussion on:** 
F. Fellini, *8½* (1963) |

| Session 12 | NEW EXOTICISMS. 
Contemporary Italian writers in India and Africa 
- *Indian Nocturne* and Antonio Tabucchi. 
- Gianni Celati’s *Adventures in Africa*. | SUGGESTED READINGS: 
| April 27 | Required reading 
A. Tabucchi, *Indian Nocturne* 
Required readings from the Course Reader: 
excerpts from 
P. P. Pasolini, *The Scent of India* 
G. Celati, *Adventures in Africa* 
**Screening and discussion on excerpts from** 

| → Presentations by the students continue (30') |

| Session 13 | UNDERGROUND JOURNEYS 
Cannibal Sketches and New Age-isms in the 80s and 90s. Underground Comics and Literature. 
- Pier Vittorio Tondelli’s *Separate Rooms* 
- Andrea Pazienza and the Underground Movements of Comics and Video art 
- Hidden Treasures: Carlo Coccioni’s *The Eye and The Heart* | SUGGESTED READINGS: 
"The Authors", in S. Castaldi, *Drawn and Dangerous Italian Comics of the 1970s and 1980s*, University Press of Mississippi, 2010, pp. 87-132 [available online] |
| May 4 | Required readings from the Course Reader 
excerpts from |
### Session 14
#### May 11

**CONTEMPORARY JOURNEYS**  
**Young Cannibals and Contemporary Italian Literature.** The so-called Young Cannibals or Pulp Italian Fictionists’ consumerist experience in Niccolò Ammaniti and Aldo Nove

- Required readings from the Course Reader excerpts from  
  - *Italian Pulp Fiction: The New Narrative...*

**An Encounter in class with Contemporary Italian Writers: Vanni Santoni and others**

**Final Discussion on The Program**

> **FINAL PAPER DUE**

**SUGGESTED READINGS:**


### Session 15
#### Friday April 24th

**FIELD TRIP: A Field Trip to the Santa Maddalena Foundation**, celebrated residence for International and American Writers. Encounter with literary patron Beatrice Von Rezzori and her international resident writers at the Villa in Donnini, in the countryside near Florence.

"Santa Maddalena lies outside the village of Donnini, half an hour from Florence and within easy reach of Arezzo and Siena. The house is perched above one of the great wooded ravines that slice through this part of Tuscany and form a natural, protective barricade to development.

When the Rezzoris discovered Santa Maddalena in 1967 it was more or less a ruin. Beatrice Monti della Corte, who was the founder and for many years the director of the renowned Galleria dell’Ariete in Milan, which introduced American pop artists such as Jim Dine, Sam Francis and Rauschenberg to Europe set about restoring the house and the tower (the writer and traveler Bruce Chatwin described her as "having a flair for putting fantasies into action"). The Rezzoris became known for their hospitality; visiting writers – who included Bruce Chatwin, Michael Ondaatje, Robert Hughes and Bernardo Bertolucci – found Santa Maddalena an irresistible place to work, and tended to return to it again and again.

- P. V. Tondelli, *Separate Rooms*  
- C. C coccioli, *The Eye and The Heart*
Since this time writers such as Zadie Smith, Michael Cunningham, Edmund White, John Banville and many others, have likewise found Santa Maddalena a place that draws them back time and again, and inspires significant periods of work.”

### Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

### Required Co-curricular Activities

**SITE VISIT:**
- #1: Feb 6: Biblioteca Nazionale Centrale Firenze, exhibition “Il Pinocchio di Mattioli”
- #2: Feb 23: Museo del Novecento, Florence [http://www.museonovecento.it/en/](http://www.museonovecento.it/en/) (off-campus class); Literary cafés and cultural spots in Florence (off-campus class) – Caffè Giubbe Rosse & Libreria Todo Modo

**FIELD TRIP:**

**TBC Encounters with contemporary Italian and Florentine writers, Graduate Seminars at Villa La Pietra and La Pietra Dialogues conferences.**

### Suggested Co-curricular Activities

**Recommended:** Graduate Seminar at NYU FLORENCE program
- Tuesday, April 28, at 6:00pm
- A Dialogue on Documentary Photography with Prof. David Forgacs
  - Michela Palermo, Free Lance Photographer
  - David Forgacs, Guido and Mariuccia Zerilli-Marimò Chair in Contemporary Italian Studies and Director of Graduate Studies, Italian Studies, New York University

### Your Instructor

**Alessandro Raveggi** (Florence, 1980) is Professor of Italian Studies at New York University, Florence. He received his BA/MA from Università di Firenze in 2004 and his PhD at Università di Bologna in 2008. He held a post-doctoral fellowship in Italian Studies at Universidad Nacional Autónoma de México for two years. He also taught at The International Studies Institute at Palazzo Rucellai, Pepperdine University, Universidad Anahuac, UNAM and Istituto Italiano di Cultura in Mexico City. As a researcher, Professor Raveggi published several articles and chapters in books on Italo Calvino, Pier Paolo Pasolini, Carlo Levi, Carlo Collodi, literary theory, postmodern fiction and the Latin-American novel. He wrote a monograph on Calvino and his cultural experience of America, "Calvino Americano. Identità e viaggio nel Nuovo Mondo", published in 2012 for Le
Lettere. His last book explores the figure of the American author David Foster Wallace ("David Foster Wallace", Doppiozero 2014) and his forthcoming book "Il saggio in viaggio" (Mucchi) will trace a theory of the literary travelogue form in Modern Italian writers journeying through America, The East and Africa. Dr. Raveggi is also a novelist and a poet. 

http://about.me/alessandroraveggi