



UNIVERSITÀ DI CATANIA
Dipartimento di Scienze Umanistiche

Docente	Salvatore Marano
DENOMINAZIONE Insegnamento (in italiano)	Letterature Angloamericane dal Realismo alla contemporaneità
DENOMINAZIONE Insegnamento (in inglese)	Anglo-American Literature from Realism to the XXI century
Settore scientifico disciplinare	L-LIN/11
Corso di Laurea in cui l'insegnamento è erogato	Laurea in L11 Lingue e culture europee euroamericane ed orientali
Anno di corso in cui l'insegnamento è erogato	III anno
Totale crediti: CFU	9
Numero ORE	Lezioni frontali e attività equivalenti: 54
Obiettivi del corso (in italiano)	<p>Conoscenza di generi, autori, testi e contesti della letteratura Nordamericana in lingua inglese del XX-XXI secolo.</p> <p>Abilità di lettura critica e analisi testuale, con particolare riferimento alla poesia modernista.</p>
Obiettivi del corso (in inglese)	<p>Knowledge of the major genres, authors, texts and contexts of XX-XXI century American literature in English.</p> <p>Mastery of critical reading and text analysis skills. Focus on Modernist poetry and poetics.</p>
Programmi del corso (in italiano)	<p>Modulo 1 (26 h) Generi, autori, testi, contesti Introduzione alla storia letteraria statunitense in lingua inglese del XX e XXI secolo attraverso generi, testi, autori e movimenti che a vario titolo sono riconosciuti come canonici dalla comunità accademica.</p> <p>Modulo 2 (28 h) Emerson, Dickinson, Whitman e la poesia modernista del XX secolo L'influenza del trascendentalismo emersoniano, attraverso le rielaborazioni che ne fanno Walt Whitman e Emily Dickinson, su poetiche e poesie del modernismo.</p>
Programmi del corso (in inglese)	<p>Module 1 (26 h) Genres, authors, texts, contexts An introduction to XX and XXI century American literary history in the English language: texts, genres, authors and movements that, for various reasons, are recognized as canonical by the academic community.</p>

	<p>Module 2 (28 h) Emerson, Dickinson, Whitman, and Modernist poetry The influence of Emersonian Transcendentalism, as “revised” and “misread” by Walt Whitman and Emily Dickinson, on XX century Modernist poetry and poetics.</p>
<p>Testi adottati (in italiano)</p>	<p>Lecture obbligatorie n 6 (sei) libri, contrassegnati dal simbolo ● n. 3 (tre) testi di consultazione (manuale e antologie), contrassegnati dal simbolo ▲ Quando non diversamente indicato, i testi vanno letti e studiati per intero.</p> <p>Modulo 1 (26 h) Generi, autori, testi, contesti ● J. Frow. <i>Genre</i>. New York and London: Routledge, 2005.</p> <p>▲ R. Gray. <i>A History of American Literature</i>. Malden and Oxford: Blackwell, 2004. Il manuale, come i <i>reference books</i>, va utilizzato con l'intento di acquisire informazioni di base su autori e movimenti letterari rilevanti del XX e XXI secolo, ovvero sugli autori di cui si effettuerà una scelta antologica.</p> <p>▲ P. Lauter (general ed.) et alii. <i>The Heath Anthology of American Literature</i>. Lexington (Mass.) and Toronto: D.C. Heath and Company (current edition). n. Venti (20) brani antologici; non più di un brano per autore.</p> <p>● n 3 (tre) testi a scelta fra i seguenti, in una qualsiasi edizione (meglio se si tratta di edizione critica): M. Twain. <i>The Adventures of Huckleberry Finn</i> (1884) S. Crane. <i>Maggie. A Girl of the Streets</i> (1893) K. Chopin. <i>The Awakening</i> (1899) G. Stein. <i>Three Lives</i> (1909) E. Wharton. <i>The Age of Innocence</i> (1920) J. Dos Passos. <i>Manhattan Transfer</i> (1925) W.C. Williams. <i>In the American Grain</i> (1925) E. Hemingway. <i>The Sun Also Rises</i> (1926) W. Faulkner. <i>The Sound and the Fury</i> (1929) F.S. Fitzgerald. <i>Tender Is the Night</i> (1934) H. Roth, <i>Call It Sleep</i> (1934) J. Steinbeck. <i>Tortilla Flat</i> (1935) D. Barnes. <i>Nightwood</i> (1936) H.D. <i>Trilogy</i> (1944) S. Bellow. <i>Dangling Man</i> (1944) R. Ellison. <i>Invisible Man</i> (1952) A. Miller. <i>A View from the Bridge</i> (1955) V. Nabokov. <i>Lolita</i> (1955) J. Kerouac <i>On the Road</i> (1957) Th. Pynchon. <i>The Crying of Lot 49</i> (1966) J. Barth. <i>Lost in the Funhouse</i> (1968) N. Scott Momaday. <i>House Made of Dawn</i> (1968) J. Kosinski. <i>Being There</i> (1971) R. Brautigan. <i>The Abortion. An Historical Romance 1966</i> (1971) I. Reed. <i>Mumbo Jumbo</i> (1972) G. Sorrentino. <i>Splendide-Hotel</i> (1973) J. Ashbery. <i>Self-Portrait in a Convex Mirror</i> (1975)</p>

L.M. Silko. *Ceremony* (1977)
A. Carter. *The Bloody Chamber* (1979)
W. Abish. *How German Is It* (1980)
R. Coover. *Spanking the Maid* (1982)
K. Acker. *Blood and Guts in High School* (1984)
P. Auster. *City of Glass* (1985)
T. Morrison. *Beloved* (1987)
G. Paley. *Long Walks and Intimate Talks* (1991)
D. DeLillo. *Underworld* (1997)
D.F. Wallace. *Oblivion* (2004)
H. Mathews. *My Life in CIA* (2005)

Modulo 2 (28 h) Emerson, Dickinson, Whitman e la poesia americana del XX secolo

▲ La seguente antologia di saggi e testi poetici verrà messa a disposizione degli studenti all'inizio del corso:

R.W. Emerson. "Buddha", "Nature", "The Poet", "Self-Reliance".

E. Dickinson. "The morns are meeker than they were"; "A sepal, a petal and a thorn"; "Safe in Their Alabaster Chambers"; "I like a Look of Agony"; "Wild Nights"; "There's a certain slant of light"; "I heard a fly buzz when I died"; "Of being is a bird"; "A little Snow was here and there"; "I dwell in possibility"; "As if the sea should part"; "Because I could not stop for death"; "Behind Me—dips Eternity—"; "A narrow fellow in the grass"; "Tell all the Truth but tell it slant".

W. Whitman. "Starting from Paumanok"; "Crossing Brooklyn Ferry", "Out of the Cradle Endlessly Rocking".

W. Stevens. "Blanche McCarthy"; "The Curtains in the House of the Metaphysician"; "Domination of Black"; "The Snow Man"; "Thirteen Ways of Looking at a Blackbird"; "Six Significant Landscapes"; "Metaphors of a Magnifico"; "Two Figures in Dense Violet Light"; "The Idea of Order at Key West"; "Angel Surrounded by Paysans"; "Of Mere Being".

G. Stein. "Ada"; "Lifting Belly"; "Sacred Emily".

E. Pound. "In a Station of the Metro"; "A Pact".

T.S. Eliot. "Hysteria"; "Rhapsody on a Windy Night"; "Marina".

H. Crane. "Chaplinesque"; "To Brooklyn Bridge"; "Voyages".

M. Moore. "A Jellyfish"; "To a Chamelion".

E. Bishop. "Casabianca"; "Insomnia".

- J. Hollander, *Rhyme's Reason. A Guide to English Verse*, New Haven: Yale University Press, 2001.
- P. Childs. *Modernism*. London and New York: Routledge, 2007.

<p>Testi adottati (in inglese)</p>	<p>Required readings n. 6 (six) books, identified by the symbol ● n. 3 (three) reference texts (handbook and anthologies), identified by the symbol ▲ Unless otherwise stated, the texts must be read and studied from cover to cover.</p> <p>Module 1 (26 h) Genres, authors, texts, contexts ● J. Frow. <i>Genre</i>. New York and London: Routledge, 2005.</p> <p>▲ R. Gray. <i>A History of American Literature</i>. Malden and Oxford: Blackwell, 2004. A reference book, the manual should be used with the aim of acquiring basic information on XX-XXI century major authors and literary movements, and on the authors chosen by the students.</p> <p>▲ P. Lauter (general ed.). <i>The Heath Anthology of American Literature</i>. Lexington (Mass.) and Toronto: D.C. Heath and Company (current edition). n. 20 (twenty) texts for 20 authors (one text, one author).</p> <p>● n. 3 (three) texts chosen from the following list, in any edition (better if a critical one):</p> <p>M. Twain. <i>The Adventures of Huckleberry Finn</i> (1884) S. Crane. <i>Maggie. A Girl of the Streets</i> (1893) K. Chopin. <i>The Awakening</i> (1899) G. Stein. <i>Three Lives</i> (1909) E. Wharton. <i>The Age of Innocence</i> (1920) J. Dos Passos. <i>Manhattan Transfer</i> (1925) W.C. Williams. <i>In the American Grain</i> (1925) E. Hemingway. <i>The Sun Also Rises</i> (1926) W. Faulkner. <i>The Sound and the Fury</i> (1929) F.S. Fitzgerald. <i>Tender Is the Night</i> (1934) H. Roth, <i>Call It Sleep</i> (1934) J. Steinbeck. <i>Tortilla Flat</i> (1935) D. Barnes. <i>Nightwood</i> (1936) H.D. <i>Trilogy</i> (1944) S. Bellow. <i>Dangling Man</i> (1944) R. Ellison. <i>Invisible Man</i> (1952) A. Miller. <i>A View from the Bridge</i> (1955) V. Nabokov. <i>Lolita</i> (1955) J. Kerouac <i>On the Road</i> (1957) Th. Pynchon. <i>The Crying of Lot 49</i> (1966) J. Barth. <i>Lost in the Funhouse</i> (1968) N. Scott Momaday. <i>House Made of Dawn</i> (1968) J. Kosinski. <i>Being There</i> (1971) R. Brautigan. <i>The Abortion. An Historical Romance 1966</i> (1971) I. Reed. <i>Mumbo Jumbo</i> (1972) G. Sorrentino. <i>Splendide-Hotel</i> (1973) J. Ashbery. <i>Self-Portrait in a Convex Mirror</i> (1975) L.M. Silko. <i>Ceremony</i> (1977) A. Carter. <i>The Bloody Chamber</i> (1979) W. Abish. <i>How German Is It</i> (1980)</p>
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	<p>R. Coover. <i>Spanking the Maid</i> (1982) K. Acker. <i>Blood and Guts in High School</i> (1984) P. Auster. <i>City of Glass</i> (1985) T. Morrison. <i>Beloved</i> (1987) G. Paley. <i>Long Walks and Intimate Talks</i> (1991) D. DeLillo. <i>Underworld</i> (1997) D.F. Wallace. <i>Oblivion</i> (2004) H. Mathews. <i>My Life in CIA</i> (2005)</p> <p>Module 2 (28 h) Emerson, Dickinson, Whitman, and Modernist poetry</p> <p>▲ The following anthology of poems and essays will be made available to students at the beginning of the course:</p> <p>R.W. Emerson. “Buddha”, “Nature”, “The Poet”, “Self-Reliance”.</p> <p>E. Dickinson. “The morns are meeker than they were”; “A sepal, a petal and a thorn”; “Safe in Their Alabaster Chambers”; “I like a Look of Agony”; “Wild Nights”; “There’s a certain slant of light”; “I heard a fly buzz when I died”; “Of being is a bird”; “A little Snow was here and there”; “I dwell in possibility”; “As if the sea should part”; “Because I could not stop for death”; “Behind Me—dips Eternity—”; “A narrow fellow in the grass”; “Tell all the Truth but tell it slant”.</p> <p>W. Whitman. “Starting from Paumanok”; “Crossing Brooklyn Ferry”, “Out of the Cradle Endlessly Rocking”.</p> <p>W. Stevens. “Blanche McCarthy”; “The Curtains in the House of the Metaphysician”; “Domination of Black”; “The Snow Man”; “Thirteen Ways of Looking at a Blackbird”; “Six Significant Landscapes”; “Metaphors of a Magnifico”; “Two Figures in Dense Violet Light”; “The Idea of Order at Key West”; “Angel Surrounded by Paysans”; “Of Mere Being”.</p> <p>G. Stein. “Ada”; “Lifting Belly”; “Sacred Emily”.</p> <p>E. Pound. “In a Station of the Metro”; “A Pact”.</p> <p>T.S. Eliot. “Hysteria”; “Rhapsody on a Windy Night”; “Marina”.</p> <p>H. Crane. “Chaplinesque”; “To Brooklyn Bridge”; “Voyages”.</p> <p>M. Moore. “A Jellyfish”; “To a Chamelion”.</p> <p>E. Bishop. “Casabianca”; “Insomnia”.</p> <ul style="list-style-type: none"> ● J. Hollander, <i>Rhyme’s Reason. A Guide to English Verse</i>, New Haven: Yale University Press, 2001. ● P. Childs. <i>Modernism</i>. London and New York: Routledge, 2007.
<p>Modalità di erogazione della prova</p>	<p>Tradizionale</p>

Anno Accademico 2014-2015

Frequenza	Facoltativa
Valutazione	Prova orale Per la valutazione dell'esame si terrà conto della padronanza dei contenuti e delle competenze acquisite, dell'accuratezza linguistica e proprietà lessicale, nonché della capacità argomentativa dimostrata dal candidato.

Il Docente
Prof. Salvatore Marano