

Montclair State University
College of Humanities and Social Sciences
Department of Spanish and Italian

Italian 470 Senior Seminar in Literary Research

**Into the Woods. Fairy-Tales, Horror, Ghost Stories and the Magic in
Modern and Contemporary Italian Literature and Film**

Class: Monday and Wednesday, 1:00-2:15pm, Dickson Hall, Seminar Room 338

Instructor: Dr. Andrea Dini

Office: Dickson Hall 341

Office Phone: 973-655-7943 (for urgent messages, please use email)

Office Hours: Monday and Wednesday 10:30-11:30 a.m., and by appointment

Email: andrea.dini@montclair.edu or dinia@mail.montclair.edu



Course Description: We'll be reading several short stories and fairy-tales to discuss the notion of the “fantastic” in modern and contemporary Italian literature. Examples will also come from French, German and Anglo-American traditions. As we read and discuss these materials, we'll analyze modes of genre representation and different ways of critically "reading" a text. Our examination of written literature will be accompanied by excursions in film, mostly to define the concepts of “horror” and “magic”.

The course will have guests speakers: Dr. Gina Miele, who studies the tradition of the Italian fairy-tale (Capuana, Calvino); Dr. Marina Warner, author of several seminal books of feminist reinterpretations of fairy-tales; Dr. Andrew J. Schopp, who specializes in horror and pop-culture; Dr. David Del Principe (if schedule conflicts will not prevent him from lecturing the class) on the Italian Gothic.



Bibliography

Texts: * an asterisk indicates books to be purchased

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Ammanniti, Niccolò e Luisa Brancaccio. “Seratina.” Gioventù cannibale. *La prima antologia italiana dell’orrore estremo*. Ed. Daniele Brolli. Torino: Einaudi, 1996. 5-44.

Basile, Giambattista. “Il racconto dell’orco.” *Lo cunto de li cunti*. Ed. Michele Rak. Con testo italiano a fronte. Milano: Garzanti, 1999. 32-47.

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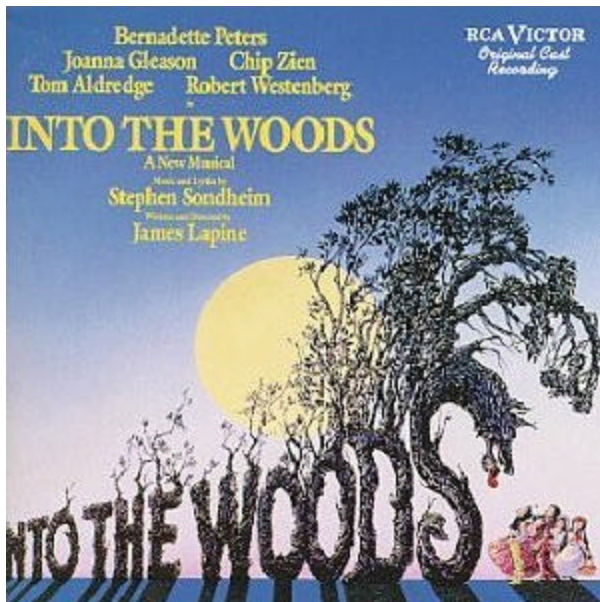
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- Calvino, Italo. "Alba sui rami nudi." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 37-46.
- Calvino, Italo. "Di padre in figlio." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 47-52.
- Calvino, Italo. "Paura sul sentiero." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 131-139.
- Calvino, Italo. "Campo di mine." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 183-189.
- Calvino, Italo. "Ultimo viene il corvo." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 156-162.
- Calvino, Italo. "Il bosco degli animali." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 173-182.
- Calvino, Italo. "Visti alla mensa." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 190-195.
- Calvino, Italo. "Furto in una pasticceria." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 196-205.
- Calvino, Italo. "Il gatto e il poliziotto." *Ultimo viene il corvo*. Torino: Einaudi, 1949. 264-272.
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- Cecchi, Emilio. "Leoni." *Saggi e viaggi*. Milano: Mondadori, 1997. n.p.
- *Collodi, Carlo. *Le avventure di Pinocchio/The Adventures of Pinocchio*. Translated by Nichola Perrella. Berkeley: University of California Press, 2005.
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- Grimm, Jacob and Wilhem. "Cenerentola." *Fiabe*. Torino, Einaudi, 1992. 83-88.
- Grimm, Jacob and Wilhem. "Rosaspina." *Fiabe*. Torino, Einaudi, 1992. 176-178.
- Grimm, Jacob and Wilhem. "Hansel e Gretel." *Fiabe*. Torino, Einaudi, 1992. 57-62.
- Grimm, Jacob and Wilhem. "Biancaneve." *Fiabe*. Torino, Einaudi, 1992. 185-191.

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- Landolfi, Tommaso. "Il racconto del lupo mannaro" *Italia magica*. Ed. Gianfranco Contini. Torino: Einaudi, 1990. 227-230.
- Landolfi, Tommaso. "Il racconto della piattola" *Italia magica*. Ed. Gianfranco Contini. Torino: Einaudi, 1990. 231.
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- Valenzuela, Luisa. "If This is Life, I'm Red Riding Hood." *Symmetries*. London: Serpent's Tail, 1998. 103-115.

Videorecordings:



Argento, Dario. *Profondo rosso* (1975)

Argento, Dario. *Suspiria* (1977)

Argento, Dario. *Phenomena* (1982)

Avati, Pupi. *La casa dalle finestre che ridono* (1976)

Cohn, Michael. *Snow White: A Tale of Terror* (1997)

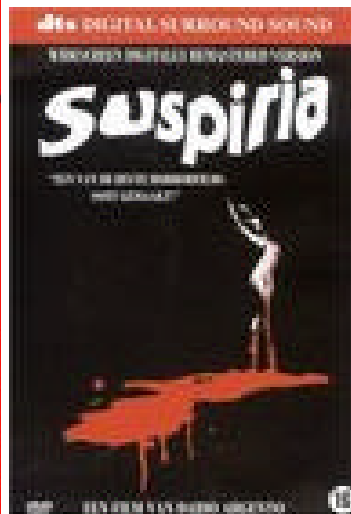
Disney, Walt. *Snow-White and the Seven Dwarfs*. (1938)

Jordan, Neil. *The Company of Wolves*

Puccini, Giacomo. *Turandot* (1992)

Sondheim, Stephen. *Into the Woods* (1987)

Taviani, Paolo e Emilio. *La notte di San Lorenzo* (1982)



Secondary readings:

Bettelheim, Bruno. *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*. New York: Vintage, 1989.

Carotenuto, Alberto. *Il fascino discreto dell'orrore. Psicologia dell'arte e della letteratura fantastica*. Milano: Bompiani, 2002.

Calvino, Italo. *Saggi 1945-1985*. Milano, Mondadori, 1995.

Dekker, Ton and Jurjen van der Kooi, Theo Meder. *Dizionario delle fiabe e delle favole. Origini, sviluppo, variazioni*. Ed. Ferdinando Tempesti. Milano, Bruno Mondadori, 2001.

Dini, Andrea. "Calvino e Walt Disney: Iconografia della bestia." *Quaderni del '900* 2 (2002): 35-50.

Dini, Andrea. "Calvino, Cecchi e l' "occhio" del mostro." (unpublished manuscript)

*Goring, Paul, Hawthorn Jeremy and Domhnall Mitchell. "A checklist of things to note in a novel" *Studying Literature. The Essential Companion*. London: Arnold, 2001. 35-36

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*Goring, Paul, Hawthorn Jeremy and Domhnall Mitchell. "Writing essays" *Studying Literature. The Essential Companion*. London: Arnold, 2001. 68-93

*Goring, Paul, Hawthorn Jeremy and Domhnall Mitchell. "Guide to the use of electronic media" *Studying Literature. The Essential Companion*. London: Arnold, 2001. 101-132

*Goring, Paul, Hawthorn Jeremy and Domhnall Mitchell. "Theories and approaches" *Studying Literature. The Essential Companion*. London: Arnold, 2001. 135-198

Jackson, Rosemary. *Fantasy: The Literature of Subversion*. New York: Routledge, 1981.

Prince, Gerald. *Dictionary of Narratology*. Lincoln: The University of Nebraska Press, 1987.

Propp, Vladimir. *Le radici storiche dei racconti di fate*. Torino: Bollati Boringhieri, 1985.

Propp, Vladimir. "The Functions of Dramatis Personae." *Morphology of the Folktale*. Austin: University of Texas Press, 1968. 25-65.

Rak, Michele. *Logica della fiaba*. Milano: Bruno Mondadori, 2005.

*Todorov, Tzveran. *The Fantastic: A structural Approach to a Literary Genre*. Ithaca: Cornell University Press, 1975.

“Approaches to the Literary Fairy Tale.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 17-21

“Basile, Giambattista.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 41-42.

“Calvino, Italo.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 83-84.

“Cinderella.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 95-97.

“Fairy Tales in Italy.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 252-265.

“Feminism and Fairy Tales.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 155-159.

“Little Red Riding Hood.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 301-302.

“Psychology and Fairy Tales.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 404-408

“Rapunzel.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 416.

“Sleeping Beauty.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 467-476

“Snow White.” *The Oxford Companion to Fairy Tales. The Western Fairy Tale Tradition from Medieval to Modern*. Ed. Jack Zipes. New York: Oxford University Press, 2000. 478-481.

Materials required: 2 Cd-roms, 700 MB; 2 VHS EP 8hr cassettes.

Students will be given a Cd-rom with primary and secondary readings in electronic file.

Part of our secondary sources are also available on Reserve at Sprague Library (Dini, Ital. 470-01, Senior Seminar in Literary Research). Nota bene: both Todorov's and Bettelheim's are available at Reserves Desk (for 2-hr. checkout).



Student responsibilities.

1. Class participation and Reaction papers. We will be doing a close reading of our bibliography (primary and secondary sources). Stories will be explicated thoroughly in class. We will also draw parallels and make comparisons between our bibliography in Italian and some other texts from the French, German, American or Anglo-Saxon traditions. It is important that you do **all** the required readings in their entirety. Written analyses, oral presentations and the final paper will deal directly with lectures and in-class discussions. This class is a seminar: your contribution to class discussion is essential for the success of the class. Students will also post their comments/reactions, reflections, doubts, outlines problems, etc. on primary and secondary readings and class discussions in Blackboard ("Discussion Board" section) every other week. All postings must appear by Wednesday evening, 9pm, for the period the postings refer to. Participation/preparation (reading of assigned texts, Bb postings) is 25% of your total grade.

2. Oral presentations (3). Each student will present on 1.) a story from our bibliography; 2.) a group of chapters from Collodi's *Pinocchio*; 3.) a movie (providing the class with a list of questions to foster discussion one meeting before the presentation). All presentations will not exceed 10 minutes in length. Students will consult with the instructor before their presentations. (30%)

3. Written essays (3). There will be (3) 4 page-papers (analyses). Topics will be assigned a week in advance. The goals of this class are to improve writing and critical skills (via short term papers, with relative bibliography, written in successive drafts). (45%)

Late assignments will start from a B.

Papers will have to be typed double space.

Margins: 1 inch top/bottom, left/right, font: Times New Roman, Palatino (no Geneva, New York, thanks -or other large fonts), size: 12 points. All papers will be turned in electronically and in hard copy. Plagiarism (copying from published sources without acknowledgement, copying from the Internet, extensive paraphrasing of published materials on the subject, etc.) will result in an "F" for the class.



Course requirements: use of Blackboard and MSU email account mandatory for all students. Announcements will be routinely posted on the “Announcement page” in Bb and/or sent via email. Please always check email the evening of the day before a meeting (Sunday and Tuesday). A calendar with assignments and exam dates will be given separately, beginning with the third week of class (Sept. 18, 2006).

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| 1. Active in-class participation/discussion, preparation. Participation to Discussion Board in Blackboard | 25% |
| 2. Oral presentations | 30% |
| 3. Written analyses (3) | 45% |

(Graded on a conventional A-F scale)

A	100-94
A-	93-90
B+	89-87
B	86-84
B-	83-81
C+	80-77
C	76-74
C-	73-71
D+	70-67
D	66-64
D-	63-60
F	59-0

Vocabolario:

Il formalismo e strutturalismo russo
La stilistica

By the end of the semester, students will be familiar with the following concepts - pertaining to the subject-matter of this course (fairy-tales and the fantastic as genres) and to literary criticism (mostly narratology, used to analyze narrative functions):

Favola/Fiaba
Fantastico
Folklore
Mito
Il perturbante
L'alterità/il doppio

I generi letterari:

- il modo fiabesco
- il modo romanzesco
- il modo mimetico (o storico-realistico)
- il modo carnevalesco

Come analizzare una narrazione:

- Temi e motivi (Tomasevskij, Propp)
- Fabula e intreccio

Il sistema dei personaggi

- Attributi
- Funzioni
- Attanti

Modelli di funzionamento della fabula:

- Esordio
- Complicazione
- Peripezia
- Catastrofe o scioglimento

Analisi di tipo morfologico (Propp, Todorov)

Analisi di tipo semantico (Greimas)

Racconto, storia, narrazione (Genette)

Mimesis vs diegesi

Tempo della storia vs tempo del racconto

Punti di vista:

- Racconto a focalizzazione zero (narratore onnisciente)
- Racconto a focalizzazione interna (fissa, variabile o multipla)
- Racconto a focalizzazione esterna

La psicanalisi e la critica letteraria