

SCRIPPS COLLEGE



DEPARTMENT OF ITALIAN Adv. Italian Literature Fall 2017

Il Decameron : Tradizioni, Traduzioni e Tradimenti



**“Perché realizzare un’opera, quando è così bello sognarla soltanto?”
(Pier Paolo Pasolini, *Decameron*)**

<https://il-decameron.neocities.org/>

Office: SC, Balch 214

Office Hours:

E-mail: mforlino@scrippscollege.edu

Time: T-R 1:15-2:30

Location: Balch 208

Phone: (909) 607-3077

Course description

This course offers an introduction to Boccaccio’s *Decameron*, one of the masterpieces of Italian literature, through a close reading of Boccaccio’s collection of hundred tales, an investigation of the literary traditions (*tradizioni*) that converge in the most important prose work of the Italian Middle Ages, and its cinematic “translations” (*traduzioni/tradimenti*). During the semester, we will read all the novellas that have been adapted for the screen by Pier Paolo Pasolini (*Decameron*, 1971), and the Taviani brothers (*Magnifico Boccaccio*, 2015) identifying the challenges that such a classical Italian work presents to Italian filmmakers in their attempts to transcribe it into an audiovisual spectacle. By reading and analyzing a large selection of Boccaccio’s one hundred *novelle*, and watching and examining their corresponding filmic transpositions, we will address notions and problems of language, style, structure and content for each novella, together with the techniques of transposition of the written text to the movie screen.

Language of instruction: The course will be taught in Italian and all the material will be in Italian.
Pre-requisites: Italian O44 or equivalent.

Course objectives

The course aims at:

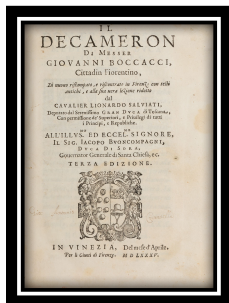
- critically examine philosophical and other theoretical queries concerning the nature of reality, human experience, knowledge, and cultural production in themselves but also within a larger network of interdisciplinary contexts;
- developing students' research skills as well as their ability to express themselves orally in discussing Italian literature and cinematic works;
- providing students with an overview of Boccaccio's contributions to the Italian literature;
- developing analytic tools for examining a literary work and a movie; distinguishing among different poetic, prose, and cinematic works and discussing the implications of different literary genres and media.

Learning outcomes

By the end of the course, students will be able to trace new and different perspectives on the history of Italian literature and its relationship with other literary traditions, and recognize the role of Boccaccio's contribution to the Italian literary panorama. By the end of the course, students will be able to compare and contrast literary texts and their cinematic adaptations, and reframe the relationship between the arts within a more critical context. Throughout the course we will uncover the history of the past through Boccaccio's readings, and re-value and further develop (in written and oral arguments) their inextricable connection with today's world.



Texts



Boccaccio, Giovanni. *Decameron*. A cura di Vittore Branca. A. Mondadori: Milano, 1985.

The Italian text of the *Decameron* is available on the Brown University Decameron Web (the V. Branca - Einaudi edition) at:
http://www.brown.edu/Departments/Italian_Studies/dweb/texts/DecIndex.php?lang=it

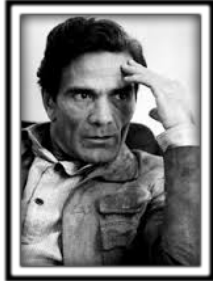
Additional material and critical weekly readings will be available online (Sakai: Resources) and will be posted regularly throughout the semester.

Requirements

15% Participation: regular attendance and active participation are crucial. For a successful participation grade students are expected to come to class on time having read the material assigned for each class, prepare the questions assigned by the instructor every week, pose

thoughtful questions, offer and share personal insights, communicate their thoughts effectively, and listen to the contributions of their peers.

20% Homework: Students will write a two-page paper in Italian every other week. Each response paper will be either a close reading of the short story by Boccaccio or an analysis of the cinematic adaptation. Throughout the semester students will also work on other assignments such as blog posts.



15% Presentation: Throughout the semester students will give one presentation on a topic discussed with the professor. The presentation will be 15 min. approximately and it is aimed at developing students' research skills as well as their ability to express themselves orally in discussing Italian literature and cinema. Texts, graphics and other visuals materials may be used to accompany presentations. Reading directly from notes is not permitted (although students may use an outline). Students must provide a typed handout/outline for their peers with relevant information/points of discussion. Among other things, the evaluation of the presentation will be based on: a)

preparation; b) content; c) clarity and d) fluency.

20% Written Exams: There will be two in-class exams during the semester.

30% Final Paper: Students will be responsible for a final paper of 5-6 pages. The paper is to be submitted in MLA format (Font: Times New Roman 12-point; double-spaced; 1-inch margins on all sides; quotes: if 1-3 lines, insert the text; if more than 3 lines, indent 1" and single space). Students must include page numbers and staple the pages together. Proofread all papers to catch grammatical errors, spelling errors, and typos before they are handed in. No rewriting is permitted. More information will be given in class.

Attendance

Attendance is mandatory! All absences, for whatever reason, count. No more than two absences will be allowed. After that point, your final grade will be lowered. **Three tardies equal one absence.**

If you are sick and your illness keeps you from coming to class beyond the hours allowed, then we request that you provide written documentation from your doctor stating any medical requirements (i.e.: rest and time away from school until DATE, etc.) that would impact your ability to be at school or in class. We also need to be notified by the office of the Dean of Students.



Do not get confused! The two "allowed absences" are not designed for you to take some time-off from class. They are not "two free days" given to you **on top of** any health-related or excused absence you may have throughout the course. **If you use your allowed absences**, for whatever reason, and later in the quarter you have a special need, you will not be excused for those absences.

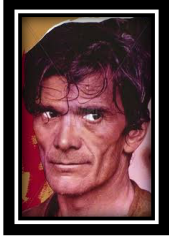


Classroom conduct

All pagers, cell phones, players and laptops must be turned off before the class begins.

Remember that the class is in Italian and speaking English will negatively affect your participation grade.

Academic Dishonesty



As stated in the Scripps College's Student Handbook, suspected occurrences of academic dishonesty are reported to the Judiciary Board.

Please respect your colleagues and especially yourself by not cheating. If you have questions about what constitutes plagiarism or cheating, please ask your professor. For more information, please review the Honor Code at:
http://catalog.scrippscollege.edu/content.php?catoid=3&navoid=92#Academic_Dishonesty

Accommodations

Scripps students seeking to register to receive academic accommodations must contact Academic Resources and Services (ARS) at ars@scrippscollege.edu to formalize accommodations. Students will be required to submit documentation and meet with a staff member before being approved for accommodations. Once ARS has authorized academic accommodations, a formal notification will be sent out.

A student's home campus is responsible for establishing and providing accommodations. If you are not a Scripps student, you must contact your home institution to establish accommodations. Below is a list of coordinators on the other campuses:

CMC - Julia Easley, julia.easley@claremontmckenna.edu

Harvey Mudd - Deborah Kahn, dkahn@hmc.edu

Pitzer- Gabriella Tempestoso and Danny Hernandez, gabriella_tempestoso@pitzer.edu and Danny_Hernandez@pitzer.edu

Pomona - Jan Collins-Eaglin, Jan.Collins-Eaglin@pomona.edu

Grade Breakdown

Grading Scale:

100-93	A
90-92.99	A-
87-89.99	B+
83-86.99	B
80-82.99	B-
77-79.99	C+
73-76.99	C
70-72.99	C-
67-69.99	D+
60-66.99	D
0-59.99	F



SYLLABUS

**The following syllabus is subject to changes and modifications.
Each week you will have to read the assigned novella from the *Decameron*, watch its cinematic adaptation and read a selection of critical essays**

WEEK	TOPIC/NOVELLA	READINGS AND HOMEWORK FOR THE WEEK
WEEK 1 (Aug. 29-31)	<p>Introduzione al corso</p> <p>La santità del <i>Decameron</i>, I.1 (Ser Ciappelletto)</p>	<p>Lecture da: <i>Boccaccio medievale</i></p> <p>Il <i>Decameron</i> al cinema. Pasolini, i fratelli Taviani e gli altri.</p>
WEEK 2 (Sept. 5-7)	<p>La fortuna di Andreuccio da Perugia (<i>Decameron</i>, II. 2)</p>	<p>“Il visivo senso” del <i>Decameron</i>. Boccaccio al cinema.</p> <p>Response paper 1</p>
WEEK 3 (Sept. 12-14)	<p>Il potere della parola di Masetto da Lamporecchio (<i>Decameron</i>, III.1)</p>	<p>La strategia della parola nel <i>Decameron</i>. Cazalé-Berard, Claude. <i>MLN</i>, 1994 Jan, 109:1, 12-26.</p>
WEEK 4 (Sept. 19-21)	<p>Che non si muore per amore...è una gran bella falsità (<i>Decameron</i>, IV.1). Il caso di Guiscardo e Ghismonda</p>	<p>Le novelle tragiche della quarta giornata del '<i>Decameron</i>'. Piromalli, Antonio. <i>Campi Immaginabili</i>, 1991, 3, 7-16.</p> <p>http://www.minimaetmoralia.it/wp/meraviglioso-boccaccio-meravigliosi-taviani/</p> <p>Response paper 2</p>
WEEK 5 (Sept. 26-28)	<p>A/mors... Si può impazzire d'amore? (<i>Decameron</i>, IV.5). Lisabetta da Messina</p>	<p>Lisabetta da Messina e Maria Maddalena a confronto</p>
WEEK 6 (Oct.3-5)	<p>Gli amori felici (<i>Decameron</i>, V.4) Caterina, Ricciardo e l'usignuolo</p>	<p>Esame 1</p> <p>Response paper 3</p>
WEEK 7 (Oct. 10-12)	<p>Amore e nobiltà (<i>Decameron</i>, V.9). Federigo degli Alberighi</p>	<p>Sulla giornata V del <i>Decameron</i>. Biagini, Luca; Lupini, Lia; Tortorizio, Maria Bianca. <i>Studi sul Boccaccio</i>, 1973, 7, 159-77.</p>

<p>WEEK 8 (Oct. 19)</p> <p>No class on 10/ 17 (Fall Break)</p>	<p>Dall'arte della parola, alla parola agli artisti (<i>Decameron</i>, VI.5). Giotto</p>	<p>Giotto e la rinascita della pittura: <i>Decameron</i> VI.5. Stewart, Pamela D. <i>Yearbook of Italian Studies</i>, 1983, 5, 22-34.</p> <p>Response paper 4</p>
<p>WEEK 9 (Oct. 24-26)</p>	<p>Oltre al danno, la beffa! (<i>Decameron</i>, VII.2). Peronella</p>	<p>Le fonti del <i>Decameron</i>. Letture sulla novella di Peronella.</p>
<p>WEEK 10 (Oct. 31-Nov.2)</p>	<p>Sciocchi, semplicioni e maneschi (<i>Decameron</i>, VIII.3). Calandrino e l'elitropia</p>	<p>Grazzini, Giovanni. 1973. "Boccaccio sullo schermo." <i>Studi sul Boccaccio</i> 7: 369-73. Response paper 5</p>
<p>WEEK 11 (Nov. 7-9)</p>	<p>Reverendi irriverenti (<i>Decameron</i>, IX.2). La badessa e le brache</p>	<p>Esame 2</p>
<p>WEEK 12 (Nov. 14-16)</p>	<p>Magie, incantesimi e sciocchezze (<i>Decameron</i>, IX.10)</p>	<p>Silenzi e cavalli nell'eros del <i>Decameron</i>. Fido, Franco. <i>Belfagor</i>, 1983 Jan. 31, 38:1, 79-84. Response paper 6</p>
<p>WEEK 13 (Nov. 21-23)</p>	<p>Amori virtuosi e virtù d'amore (<i>Decameron</i>, X.4)</p>	
<p>WEEK 14 (Nov. 28-30)</p>	<p>Il potere del testo, il potere dello schermo. Dal libro al film</p>	<p>Zaccuri, Alessandro. 2015. "Il <i>Decamerone</i> dei Taviani: di Boccaccio resta solo la cornice." <i>Avvenire</i>. 21 febbraio.</p> <p>Santoni, Simona. 2015. "Maraviglioso Boccaccio dei fratelli Taviani." <i>Panorama</i>. 26 febbraio. Response paper 7</p>
<p>WEEK 15 (Dec. 5)</p>	<p>Final Discussion and presentation of the final papers</p>	<p>FINAL PAPER DUE</p>