What do Italo Calvino's Pin, Natalia Ginzburg's Alberico, and Luigi Pirandello's Mattia all have in common? These major characters in the Italian novel present alternatives to the omniscient narrators previously typical of the genre. In this course we will examine transformations of the narrator in the Italian novel. We will consider the function of the narrator as fundamental in how a reader interprets a novel. What happens when a novel’s author intentionally includes an untrustworthy, unreliable and even unstable narrator? Does who is telling the story influence how the story is described or expressed? Although these questions are significant to the novel in general, they are particularly significant for the Italian tradition. Students will be introduced to various aspects of narratives and related concepts and terminology to assist in their analysis, discussions, and written assignments. Students will also reflect on the process that occurs when a novel is transformed into a filmic adaptation. All students will complete a critical analysis, a compare and contrast paper and a secondary source critique that employ techniques learned through the readings and discussions.

REQUIRED TEXTS: To be purchased at the USC bookstore in the editions indicated below. Make sure that you acquire the correct edition, as these texts exist in many translations and numerous editions.

ACADEMIC ACCOMMODATION BASED ON DISABILITY

Students requesting academic accommodations based on disability will need to make arrangements with the office of Disability Services and Programs (DSP) at the beginning of the semester. Please visit their website for further information: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. The DSP office is located in the Student Union, Room 301. Their telephone number is (213) 740-0776; you can also email them at ability@usc.edu.

STATEMENTS ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in the Section on University Governance, part B. “University Student Conduct Code”, Sections 10.00—17.00 (scampus.usc.edu). Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty.

Course Requirements and Dates:
Assignments:
First (3-4 page) paper (Feb. 5): 10%
Second (4-5 page) paper (Mar. 12): 15%
Third (5-6 page) paper (Apr. 16): 20%
Mid-term Exam (Feb 26): 15%
Final Exam (May 13; 2-4 pm): 15%
Active participation including in-class discussions, group work, reading questions and quizzes: 25%
About the papers and other writing assignments:
* Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins.
* Include your name and the title of your paper at the top of the first page.
* All papers must have titles.
* You should number pages.
* Spell check and proofread adequately.
* Be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style.
* You must list all material cited, even if you are only using the required text.
* There will be information distributed in class for the three papers.
* You will email me your papers. Any papers that do not meet requirements (length, assignment instructions, etc.) will be emailed back to you with further instructions for completion. You will earn one grade lower on the completed draft.
* Unannounced quizzes and in-class exercises will take place regularly. The purpose of the quizzes and exercises is testing for preparedness and comprehension. The quizzes will contribute to the “participation” portion of your grade.

Some basics:
* No laptop use is allowed in lecture or discussion. Take notes in a notebook and in your copies of the novels. Similarly: no cell phones, video games, ipods, etc.
* Keep up with the reading schedule and plan ahead. Think about budgeting your time.
* Come to class prepared to discuss the day’s text and engage in group activities. Bring notes on articles and additional readings.
* Bring to class the text we’re discussing.
* Keep up with handouts and other class notes.

1. **Attendance**
   Be sure not to miss any classes. Daily attendance is a key factor in our course. Coming allows you to 1) interact with the other students and 2) discuss and receive explanations about what you read and studied at home. Please remember that, although attendance is not graded *per se*, unexcused absences will have a negative effect on your participation grade (see point 4 below).

USC official policies allow for some absences to be excused. Thus, the following circumstances would not be considered unexcused. Students who can verify that they were prevented from completing assignments and/or taking exams due to illness or religious holidays are permitted to make up the work they missed. Students who miss class because of their performance in university-sponsored events, such as athletic competitions, fine-arts performances, ROTC activities, etc. are also allowed to make up the work they missed. Students who are summoned for jury duty are excused as well. Finally, a death in the immediate family would also excuse a student’s absence.

On the other hand, personal reasons for missing class are not excused. These include personal trips to attend university-sponsored events as a spectator, to visit family, to attend weddings (and similar events), to attend court (except for jury duty), even when plane tickets have already been purchased.

In order to make up any work (assignments, quizzes, exams, etc.) that you miss, you must bring valid, original documentation. For illness, a medical excuse from a doctor or other appropriate health-care provider is required and is subject to confirmation. Students using the University Park Health Center should have a valid release on file at the UPHC with my name on it. For university-sponsored events, an original memo from the appropriate advisor must be provided in advance. Documentation from a newspaper, funeral, memorial service, etc., must be provided in the event of absence due to a death in the immediate family. The court papers summoning you for jury duty are required in order to be excused.

2. **Tardiness; Leaving Early**
   It is essential to be on time to class. Late arrivals are disruptive for the other students. Also, they negatively affect your ability to participate fully in the lesson. In addition, please do not ask to leave early. The schedule of classes has a 10-minute break between lessons and that is supposed to give you enough time to reach your following destination.
SYLLABUS:

READINGS ARE TO BE COMPLETED FOR THE DAY THEY ARE ASSIGNED. YOU MUST BRING TO CLASS THE CURRENT READING. Assignments, in bold, are listed under the day for which they are to be completed.

Week 1

Tuesday, January 13  Introduction to Narratives

Thursday, January 15  Read for today: The Foreward and Chapter I of Alessandro Manzoni's *The Betrothed* (19-44)

**LUIGI PIRANDELLO'S *THE LATE MATTIA PASCAL* (1904)**

Week 2

Tuesday, January 20  Read for today: Chapters I-V (pages xiii-47)

Thursday, January 22  Read for today: Chapters VI-IX (pages 48-104)

Week 3

Tuesday, January 27  Read for today: Chapters X-XII (pages 105-153)

Thursday, January 29  Read for today: Chapters XIII-XVI (pages 154-214)

Week 4

Tuesday, February 3  Read for today: Chapters XVII-end (pages 215-252)

Thursday, February 5  First Paper Due: 3-4 page critical analysis
**SIBILLA ALERAMO'S A WOMAN (1906)**

**Week 5**

Tuesday, February 10  
Read for today: Chapters 1-4 (pages 3-44)

Thursday, February 12  
Read for today: Chapters 5-9 (pages 45-87)

**Week 6**

Tuesday, February 17  
Read for today: Chapters 10-17 (pages 91-160)

Thursday, February 19  
Read for today: Chapters 18-22 (pages 161-219)

**Week 7**

Tuesday, February 24  
**Review for the Midterm**

Thursday, February 26  
**Midterm Exam**

**ITALO CALVINO’S THE PATH TO THE SPIDER’S NEST (1947)**

**Week 8**

Tuesday, March 3  
Read for today: Chapters 1-2 (pages 31-54)

Thursday, March 5  
Read for today: Chapters 3-4 (pages 55-84)

**Week 9**

Tuesday, March 10  
Read for today: Chapters 5-8 (pages 85-131)

Thursday, March 12  
Read for today: Chapters 9-12 (pages 132-185)

**Second Paper Due: 4-5 page compare and contrast paper**

**SPRING BREAK**

Tuesday, March 17

Thursday, March 19

Week 10
Tuesday, March 24  Read for today: (pages 5-47)
Thursday, March 26 Read for today: (pages 48-105)

Week 11
Tuesday, March 31  Read for today: (pages 106-171)
Thursday, April 2   Read for today: (pages 172-219)

PIER VITTORIO TONDELLI’S SEPARATE ROOMS (1989)

Week 12
Tuesday, April 7    Read for today: First Movement (pages 1-42)
Thursday, April 9   Read for today: Second Movement (pages 43-142)

Week 13
Tuesday, April 14   Read for today: Second Movement (pages 142-186)
Thursday, April 16  Third Paper Due: 5-6 page secondary source critique


Week 14
Tuesday, April 21   Read for today: Chapters 1-2 (pages 1-52)
Thursday, April 23  Read for today: Chapters 3-5 (pages 53-109)

Week 15
Tuesday, April 28   Read for today: Chapters 6-7 (pages 111-154)
Thursday, April 30  Read for today: Chapters 8-10 (pages 154-200)

Wednesday, May 13 2-4 Final Exam

ARLT 100g FORTNEY 6/6