

**LLEA 270: Freaks and Monsters:
An interdisciplinary Approach to Marvel and Curiosity**

Professor Kathryn Hoffmann



Daughter of Petrus Gonzalvus, Schloss Ambras

A secret correspondence that connects the outside world
with the inner being of the walking *(wo)man*"

— Federico Castigliano, *Flâneur*
(with an addition by K. Hoffmann)

Tuesday: 12:00 – 2:30 p.m.

Credit hours: 3

Contact hours: 45

Additional costs: approx. 70 Euro (details at point 10)

1 - DESCRIPTION

Be an intellectual wanderer in Florence and throughout your stay in Europe. Experience some of the unusual places, people, and works of imagination and fantasy that are unique to Italy, in the European context. Read excerpts from Dante's *Inferno* and go to see some of the many Medieval frescoes, mosaics and paintings of the Devil and Hell for which Florence is famous. Many works of art depicting the Devil were inspired by Dante's literary image of Satan. If you can, climb the 463 steps of the Duomo and be surrounded by the Last Judgment in the Dome, with angels on clouds and some truly bizarre creatures in Hell (if you cannot walk up, there will be other churches for you). See the gilded mosaics in the Baptistery including one of the most spectacular images of the Devil in Europe. Learn why the snake tempting Eve in paradise so often has a woman's head in Italian art, and about myths of dangerous women from harpies and gorgons to Medieval notions of witches. See sculpted images of Medusa with her snake hair in the Piazza della Signoria and the Boboli Gardens. Find sphinxes, and human-fish hybrids and picturesque monsters in sculptures,

door knockers, and art throughout Florence. Ruminates on life and death among gilded reliquary containers in Santa Maria Novella or in the picturesque cemetery at San Miniato.

The course is interdisciplinary with excerpts from some of Italy's most famous writers, combined with art, material culture and the histories of human beings as court displays. Texts are from Greek and Roman mythology, Dante's *Inferno*, fairy tales by Giambattista Basile, Italian folktales collected by Italo Calvino, a short story by Tommaso Landolfi, an odd dialogue by Giacomo Leopardi, and the first part of Collodi's *Pinocchio*.

Learn about the history of cabinets of curiosities in Bologna, Florence, Verona, Naples and Milan and some of the things they held from real fish, plants, minerals, coins and works of art, to impossible objects of pure fantasy: dragons, a "mermaid hand", fish trees and vegetable lambs. Have an introduction to famous Italian court marvels and performers, including the court dwarf Pietro Barbino, the conjoined Colloredo brothers, the hairy Gonzales family, and the tiny girl displayed throughout Europe as the "Sicilian fairy." See the Boboli Gardens today and imagine them as they once were, with courtiers drinking cups of chocolate flavored with jasmine and a hippopotamus that spent its time in a fountain. It is still around, taxidermied, in the natural history museum. Experience part of the European grand tour yourself by going to see the wax theaters of death and the plague by Gaetano Zummo and the anatomical wax models at La Specola. Read some of *Pinocchio*, a Florentine classic, and discover how Collodi originally intended to end his story of an unruly puppet.

This is Florence read, seen, and importantly, experienced through some of its odd stories and corners. The course includes excursion-lessons with me to the Baptistry, the Duomo, the Santa Maria Novella museum and church, the Boboli Gardens, and the Museum of Natural History known as "La Specola." Florence offers innumerable optional learning sites including the Brancacci Chapel, the San Miniato cathedral and cemetery, the Basilica of Santa Croce, and the San Marco Museum. If possible, there will be a visit (for those with a taste for anatomy) to the Careggi Hospital pathological collection. Whether you spend all semester in Florence or travel throughout Italy or Europe, students are encouraged to remain intellectual wanderers throughout their stay, to keep their eyes open and record their odd finds in a journal of experiential learning.

The course is suitable for non-literature majors. It has no academic prerequisite. It does have one other prerequisite: an open mind.

EXPERIENTIAL LEARNING

Decisions in your own life brought you out of your home, took you out of your comfort zone, and to Florence. The point of this course is now for you to be as fully in Florence as possible (while still doing all your other coursework of course!). I will provide you the readings in print, through links or on Google Drive (if you have a gmail account). Your job is to go out and experience Florence.

Unlike other forms of experience, such as simple tourism, this course is designed to have students treat Florence as a place that can be analyzed; a place full of buildings, works of art, furniture, history, and things that make it uniquely Florence. You don't need to be an art history major to love art, a historian to be fascinated by the beauty of Renaissance buildings, a garden specialist to grasp that the Boboli gardens are a demonstration of the Medici's power and esthetic sense, a business major to know that there is a huge cost to the

Italian government and people to maintaining more UNESCO world heritage sites than any other country. From the Etruscans to artists working today, Italy is the home of a vast amount of culture.

The "places" you may visit for this course include museums, gardens, public squares, opera houses and theaters, gardens and sculpture gardens, and temporary exhibitions and cultural activities (a circus passing through, for example). We will do some in class. If your schedules permit we will do others together on weekends where I can be your guide, but mostly you will explore on your own and turn Italy into your own learning space. You will have a "Research and Experiential Learning" document with additional information.

2 - OBJECTIVES, GOALS and OUTCOMES

An interdisciplinary and cross-cultural approach is designed to help students understand how concepts of similarity and otherness, fantasy and tale-telling have impacted society in the past and continue to function as issues in the world today. Students will:

- engage in basic interdisciplinary work by comparing literary and artistic images and the real histories of "other" bodies
- define and be able to recognize a range of corporeal anomalies and identify famous Italian court and fairground performers
- compare and distinguish trends in Italian collection and display in churches, art museums, gardens, and reliquary art
- explore Florence with the class and independently.

Students will engage actively with questions of ethics and diversity and

- engage in reflection on the representation/treatment of diverse bodies
- gain better communication skills for dealing with difficult ethical situations.

The course is held in English. Some readings, such as *Pinocchio*, may be done in Italian if the student wishes.

Note: The title of the course accurately captures what "others" have (unfortunately) been called in Western history. Babies with birth defects were routinely called "monsters" through the 18th century. The 19th and early 20th centuries exploited real and imaginary otherness as freakishness in carnival sideshows, circuses and film. "Freaks" and "freakery" are generally-used terms for the field. We'll examine what the terms mean and what conceptions and misconceptions society has formed of "otherness."

3 - PREREQUISITES

This course has no academic prerequisites but does have an intellectual one—an open mind.

Students agree to:

- try to learn something new and to approach the study of corporeal differences in ways that are intellectual and rational, rather than superstitious or fearful.

Students must also agree to the following class ethics statement and disclaimer:

- **Class ethics:** This is a course that involves the history and literary representation of people who were often shunned, cheated, manipulated, put on display for the gain of others, and even sold or prostituted. In order not to duplicate that world, this class is designed to function in ethical ways. You are required to treat all members of the class and any visitors with courtesy and respect, no matter how different they may be from you. You must use the terms "freaks" and "monsters" and all freak show names in class with the realization of the weight those words carry, and the history behind their use.
- **Disclaimer:** This course contains material that some may find strange, unusual, perplexing,

disturbing, shocking, or unattractive. Students will encounter historical and literary treatment of human beings that is racist, misogynistic, and belittling. You will also encounter phenomena and people who are fascinating, curious, compelling, thought-provoking, stimulating, entertaining, and inspiring. “Monstrosity” and “freakery” lie at the limits where problems of knowledge, entertainment, life and death, self and other, intersect. Students will be required to agree in writing to the above on the first day of class.

4 - METHOD

This class involves lecture, image presentations and group discussion. Lectures and discussions are based on the readings, on material and images that will be presented in class, and on material encountered on-site in class visits. Students must complete all assigned readings before class so that we can discuss them. Course will incorporate some site visits as part of classes. Other visits will be done outside of class with the professor or independently. Readings will be done in English. Studentent may opt to read *Pinocchio* in Italian.

5 - ASSESSMENT

During the semester, students will be evaluated through a midterm exam (20%), a final exam (30%), a journal of experiential learning (35%), and class participation (15%).

Midterm and final exams: Each exam will take no more than 2 hours. See exam format in item 6 below.

Journal of experiential learning: This class has an experiential learning component. Students will keep a journal of all class visits and trips (whether done in group with me or on your own). The journal will include entries on the sites visited, photographs or sketches, identification of works, and reflection on the ways in which the material seen corresponds to or develops perspectives discussed in class. Simple notes on visits will not be accepted. The journal should be conceived of as a “Guide to Odd Florence” (or a Guide to Odd Florence and Europe if students are traveling). Students should photograph or sketch and incorporate other material they find in Florence and/or elsewhere in Italy or Europe if they are traveling. A handout on experiential learning and how to do the journal will be provided.

Class participation: Students are expected to be active participants in class and to contribute to the construction of knowledge within the classroom. Students are expected to prepare assigned readings prior to coming to class.

Should issues of academic dishonesty arise (plagiarism, etc.), the professor will refer to the LdM written rules

6 - EXAMS

Required midterm and final exams may vary in format but will include: identifications (fill-in-the blanks and/or multiple choice); short answers; an essay which must demonstrate an interdisciplinary perspective. Exams will cover: assigned readings, class lectures and material presented in class, and material seen on class trips. Midterm and final exams represent 50% of the final grade.

Remember that the dates of the exams can NOT be changed for any reason, so please organize your personal schedule accordingly.

7 - EVALUATION and GRADING SYSTEM

35%	written/visual journal of experiential learning
20%	midterm exam
30%	final exam
15%	class participation

Following **grading system** will be observed:

0 - 59 = **F**, 60 - 69 = **D**, 70 - 72 = **C-**, 73 - 76 = **C**, 77 - 79 = **C+**,
80 - 82 = **B-**, 83 - 86 = **B**, 87 - 89 = **B+**, 90 - 92 = **A-**, 93 - 100 = **A**

8 - ATTENDANCE and BEHAVIOUR

Mandatory attendance is a primary requirement for a responsible learning experience at LdM. Please note that:

- if the student misses **THREE** classes, the **Final grade** will be lowered by one full letter grade.
- If more than **THREE** classes are missed, the final grade will be **"F"** and **NO credits** will be given for this course.

It is the responsibility of the student to keep track of his or her absences and to catch up on any missed work due to absences or lateness.

Punctuality is mandatory. Students must arrive in class on time: any lateness, leaving class during the lesson without notice, not showing up on time after the break, or leaving earlier, will impact the participation grade and the Final Grade. Three late arrivals or equivalent (10 minutes or more) result in one absence on the attendance count. Missing half a lesson or more will be considered as one full absence. It is the responsibility of the student to catch up on any missed work and to keep track on his or her absences and tardies.

Make-up classes are always mandatory since part of the course program.

If a class occasionally creates conflict with another class, the student is **required to inform both instructors in advance**. The instructors will then share a written excuse for the class going to be missed.

Students may NOT keep cell phones switched on during class. If your cell phone rings or noise is heard from any electronic device, you will be assigned a special presentation to be done in the next class.

Laptop computers may be used for notetaking only and with the professor's prior permission. Wireless internet may not be switched on during classes. Use of a laptop for any reason other than taking notes will result in your laptop not being allowed into the classroom again. Students are required to **behave** properly within the school premises. Classrooms are to be left in **order and clean**.

Disabilities and special needs. I want my classroom to be accessible and as comfortable as possible for anyone with any difference, disability, condition, or special need. If there is something I can do to make life easier, please let me know. Students with learning disabilities are required to contact their LdM Advisor or LdM Dean of students.

University of Hawaii students: If you feel you need reasonable accommodations because of the impact of a disability, please 1) contact the KOKUA Program (V/T) at 956-7511 or 956-7612 in room 013 of the QLCSS at the University of Hawaii; 2) speak to me privately if you wish to discuss your needs. I will be happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

Academic dishonesty: should issues of academic dishonesty arise (plagiarism and so on), the teacher will refer to the LdM written policy on such matters.

9 - READINGS & SOURCES

Required Readings:

Books:

- **Packet containing readings**

Note: University of Hawaii students can download and print the packet from Laulima. The packet may be purchased in Florence at: copystore TBA.

10 - ADDITIONAL COSTS

Throughout the course students will spend approx. 70 Euro as follows:

- ☐ * Euro required for mandatory **readings** (details at point 9)
- ☐ Approx. _____ Euro required for **visits / trips** (details at point 11)

11 - VISITS and TRIPS

During the semester there will be visits to museums and to churches of worldwide importance and fundamental for the course. They are mandatory and count as regular attendance. They usually take place during regular class time (unless specified differently, due to specific time schedules).

These visits require students to pay regular entry. The school tries to get reduced or free class entry whenever possible (see list of visits below). **The professor will check collect the fees (total of _____ Euro) during the second class.**

The following visits are mandatory during this semester (approx. ____ euro)

- Duomo (cupola/dome), and Baptistery, approx. 25 euro
- Santa Maria Novella (museum-reliquaries and church), 7,50 euro
- Boboli Gardens, 11 euro
- Museo di Storia Naturale “La Specola”, Università degli Studi di Firenze, Via Romana, 17 (under renovation and scheduled to reopen in the second half of 2023, ticket prices not set)

Other churches, museums and public squares for searches (investigate on your own). Some recommendations

- San Lorenzo (silver casket of San Cesonio)
- piazza della Santissima Annunciata (fountains—free!)
- Brancacci Chapel for the Temptation by Masolino, and other churches in Florence (look around the floors and walls).
- Museo di Antropologia e Etnologia, Palazzo Nonfinito Via del Proconsolo, 12 (ticket valid for both La Specola and the Ethnological museum)

Other sites may be announced or substitutions may be made if sites are closed.

The following planned group visit out of town is optional:

- Bologna: Museo di Palazzo Poggi: The Ulisse Aldrovandi Collection and Giovanni da Modena's fresco of *Hell* in the San Petronio Basilica. (TBA)

Other sites with special versions of Hell and the Last Judgment, or reliquaries you might enjoy outside Florence. I will show some images of these in class

- Padua: Giotto's *Last Judgment*, Scrovegni Chapel
- San Gimignano: Taddeo di Bartolo's *Last Judgment*, Church of the Collegiata
- Rome: Michelangelo's *Last Judgment*, Vatican
- Milan: see the fanciful gargoyles on the roof of the Milan cathedral and the crystal casket in the basement
- Siena: Saint Catherine reliquary
- Pisa: San Raniero reliquary

For detailed dates, addresses, meeting points and entries see the daily schedule at point 13, and handouts

For **visits/field trips**, students must:

- be able to walk across Florence at good clip so we do not spend too much time on transit. If you have a mobility problem, inform the professor and LdM on or before the first day of class. Visits may include many steps (the Duomo for example).
- block off the times for all mandatory excursions and be available for them
- know exact meeting points and time for each scheduled visit. Late arrival, getting lost, no-shows, etc. are considered absences. We may be doing multiple sites on any given excursion and/or opening hours may be changed by the sites without notice. You need to be on time in case of changes beyond the professor's control. We cannot wait until you arrive.
- wear appropriate clothing for churches and monasteries: i.e. no shorts or sleeveless shirts for men or women, no t-shirts with offensive slogans, etc. Remember that these remain active houses of worship for others.
- behave in respectful and scholarly fashion. Voices should be lowered, especially in churches and monasteries. These are intellectual field trips. Running, shouting, loud laughing, and any other behavior that would interrupt the visits of other museum patrons or those worshipping in churches will not be tolerated.

12 - MATERIALS

NA

13A- CLASS SCHEDULE

I. INTRODUCTION: BEGINNING WITH MONSTERS

1. Sept. 3.

Discussion of approaches and course materials.

Introduction to shows of humans: Who was real? Who was a fake? (PowerPoint)

Texts: Antoine Furetière; 17th-century definition of a "monster", Rosemarie Garland-Thomson, definition of "freak"

Text and art: Introduction to Medusa. Walk to Piazza della Signoria for Benvenuto Cellini's *Perseus with the Head of Medusa* (1545-54), Loggia dei Lanzi

Start your journal. Find something odd as you walk around Florence this week.



Masolino, The Temptation, Brancacci Chapel, Santa Maria delle Carmine

2. Sept. 10: Devils, demons and beliefs in evil women: gorgons and witches

Evil coded as male or female.

Preparation for Duomo and Baptistery visits: Why are there monsters of Greek mythology in Hell in the Dome of the Duomo?.

Readings to prepare before class, excerpts:

Ovid, *Metamorphoses*, Medusa

Sinsistrari, *Demoniality, Incubi and Succubi*

Kramer and Sprenger, *Malleus Maleficarum*

Additional texts in class: *"Eve's Story, Apocalypse of Moses* ("Eve's story"); Petrus Comestor, *Historia Scolastica*

Art shown in class:

Ancient: Greek red-figure kraters with Medusa, Greco-Roman mosaic from Sousse, art depicting gorgons and Medusa from museums in Taranto and elsewhere

Medieval art: frescoes, paintings and mosaics from Florence, San Gimignano, Bologna, Padua, Rome, and other cities.

Renaissance: Bernardo Buontalenti's Medusa shield (1570s) from the Boboli Gardens/Uffizi Galleries

3. Sept. 17. Two of the most important depictions of the Last Judgment, the Devil and Hell in Florence: The Baptistery and the Duomo

Excerpts: Dante, *The Divine Comedy, Inferno*

Visit: Baptistery and Duomo

Visits to be scheduled Students must visit the Florence Baptistery for Coppo di Marcovaldo's mosaic of Hell and the dome of the Duomo/Cathedral of Santa Maria del Fiore for the fresco of the Last Judgment by Giorgio Vasari and Federico Zuccari (1579) in the dome. Visits may be done with professor (visit to be set) or independently before the next class. Take photos or sketches and notes. Hand in your notes in the next class)

Entrance to the dome of the Duomo: When standing in front of the Duomo facing it, the entrance to the Dome is on your left, halfway down the square. Note that there are two lines—one for the cathedral and one for the dome. You want the one for the dome. Note: there will likely be a long line and this visit involves climbing 463 steps. This is a required visit (with professor or independently).

The visits may be done together or separately, as a group or individually (depending on the lines and the weather). Note the visit to the dome of the Duomo involves climbing 463 steps. There is no bag check. Both the Baptistery and the dome of the Duomo visits are required.

Note: Students with claustrophobia or who cannot walk up steps must inform professor and will be given different church visits to replace the Duomo visit. Students still need to do the Baptistery.

If it is not possible to book a group visit to the Duomo and Baptistery, the visit will be assigned as homework and we will discuss the visit, with additional images in class.



fish tree

4. Sept. 24. Italian cabinets of curiosities, natural history collections and the collection and display of humans.

Readings: Cabinets of Curiosities. Excerpts from Bondeson "The Two Inseparable Brothers," and "The Hunterian Museum"

In class:

Beliefs in vegetable lambs, fish trees, and goose trees. Famous humans with anomalies in Italy and across Europe. Italian conjoined twins: Lazarus and Johannes Baptista Colloredo (17th c.) and the Tocci Brothers (19th c.); the hypertrichotic Gonzales family (the court of France and the court at Parma) and Barbara Urslerin; "horned" humans including Mary Davis and François Trouvillou.

History of cabinets of curiosities: the collections of Ulisse Aldrovandi and Ferdinando Cospi (Bologna), Francesco Calzolari (Verona), Ferrante Imperato (Naples), Manfredo Settala (Milan), Francesco I, studiolo (Florence: Palazzo Vecchio), with images from cabinets in class.

Art: includes engravings, sculptures, paintings, posters, ivory turnings, works in coral, decorated nautilus shells, garden art.

Recommended visit: : The Pitti Palace Silver Museum. You may join the visit of my other class scheduled for _____ at _____ or do it as an independent visit.

To be scheduled: Optional excursion to Bologna for the Aldrovandi collection (Museo di Ulisse Aldrovandi) and the anatomical collection at Palazzo Poggi and to see the fresco of Hell at the San Petronio Cathedral. Meet at Florence Santa Maria Novella train station at ____ a.m for the ____ train to Bologna (ticket purchase details to be announced). This is a half-day trip. Students may return to Florence after the museum visit or continue the day in Bologna on their own. Train ticket: approx. ____ Euro, museum ticket 3 Euro (total ____ Euro).

web site:

http://www.museopalazzopoggi.unibo.it/19/dettaglio_collezione/ilmuseodiulissealdrovandi.html

5. Oct. 1 Gnomes in fairy tales, little people at courts and on display in Europe

Tales: Basile: "Tale of the Ogre", folktale "The Little Shepherd" (Calvino, Italian Folktales), "excerpt from Bondeson, "The Hunterian Museum"

Places:

Art: Bronzino, "Portrait of Dwarf Morgante" (1552), Fontana del Bacchino (1560) Boboli Gardens; Jacques Callot, gobbi; Velasquez painting "Las Meninas"; wax model of Nicholas Ferry, court dwarf of Poland; Dwarf Garden of Mirabel Palace, Austria

Humans on display: Pietro Barbino (Florence); Nicholas Ferry, court dwarf in Poland; Caroline Crachami, the "Sicilian Fairy" Progeria and microcephalic dwarfism today

Recommended visit: in memory of the Sicilian Fairy, Carabe gelateria for Sicilian gelato this week.
Via Ricasoli, 60 (red)

6. Oct. 8

Readings: Liv Emma Thorsen: "The Hippopotamus In Florentine Zoological Museum "La Specola" A Discussion of Stuffed Animals As Sources Of Cultural History"

http://www.esp.org/foundations/biodiversity/holdings/LET_HippoInLaSpecola.pdf

Visit Boboli Gardens. Meet at ____ at Palazzo Pitti, at the lamp post to your right, nearest to the ticket office. This visit involves walking through gardens on a hill--wear comfortable shoes. Visit includes a mandatory worksheet. Works of art/places within the gardens include: Fontana del Bacchino (1560) Visit will include discussion of Pietro Barbino, Cosimo III's hippopotamus, the Medusa shield, hybrid animal sculptures, Naccherino's sculpture of Adam and Eve, Annalena Grotto. If a group visit is not possible because of ticket availability, weather, etc. the visit may be moved to homework and the classroom lesson will be Jean Cocteau's film: *Beauty and the Beast*

7. Oct. 15 Midterm

8. Oct. 22 *Memento mori* (remember death) and the spaces between life and death. Life and death, glass and crystal in fairy tales

Readings: Giambattista Basile "Young Slave" and "Green Meadow"; "The Dead Man's Arm" (Calvino, Italian Folktales),

In class: images of memento mori objects (jewelry, art) and reliquaries (esp. from Italy and France). Film clips: Jean Cocteau, *Beauty and the Beast*

Visit: Santa Maria Novella museum for reliquaries and the church. Entrance to the museum is to the left of the church as you face the church. It is not the entrance on the right (which is for the church only and where most tourists will be headed). In addition to reliquaries, works of art we will see include:

- Nardo di Cione's *Hell*, Strozzi Chapel
- Paolo Uccello's fresco of the *Original Sin*, Green Cloister (with a woman headed-serpent)
- Andrea Bonaiuto da Firenze: *Christ in Limbo*, Spanish Chapel

Hand in first half of journal

Oct. x-x Fall Break

"Anyone who does not grasp the close juxtaposition of the vulgar and the scholarly has either too refined or too compartmentalized a view of life."

--Stephen J. Gould

9. Nov. 5 **Alive or dead premature burial, security coffins. Would you freeze your head?**

Readings: "One Night in Paradise" (Calvino, *Italian Folktales*) Giacomo Leopardi "A Dialogue between Frederick Ruysch and his Mummies", Guy de Guy de Maupassant: "Spasm", Jan Bondeson "Apparent Death and Premature Burial."

Introduction to La Specola: The wax theaters of death. by Gaetano Zummo, the most famous collection of wax anatomical models in the world at La Specola: "Venuses" and skinned muscle men.

10. Nov. 12 Visit (time and date to be confirmed): La Specola. Meet at courtyard of Museo di Storia Naturale di Firenze, Università degli Studi di Firenze, Via Romana, 17 at _____. See Zumbo's wax *teatrini* (The Plague, Syphilis, the Tomb, The Triumph of Time and the wax anatomical collection).

Readings (to be done before class and discussed in the museum): Basile, "The Sun, the Moon, and Talia"; excerpts from De Ceglia, "The Rotten, the disemboweled woman" and Poggesi, excerpt from *Encyclopedia Anatomica*.

Fashion and tattooing inspired by anatomical models: Jean-Paul Gaultier, anatomical body suits; Iris Van Herpen, others.

Note: La Specola is scheduled to reopen in late 2023 after renovation. If it is not open again, we will work with slides in class.

If possible, optional visit to Careggi Hospital for the pathological collection will be organized outside of class.

11. Nov. 19. Created beings that run amok

Ovid, *Metamorphoses*, the story of Prometheus. Mary Shelley, *Frankenstein*, excerpt.

Film: *Der Golem*, clips in class

12. Nov. 26 The puppet that wanted to be a boy: *Pinocchio*

Read the first part of a Florentine classic, Carlo Collodi's *Adventures of Pinocchio*, ch. 1-5.

in class: discussion of the texts and excerpts from films.

Pinocchio as pop icon--souvenirs and the Pinocchio park.

Recommended: Find the mausoleum that contains Collodi's remains in the San Miniato al Monte cemetery. It is a striking cemetery with free-standing mauoleums and sculptures. Remember that there are mourners in the cemetery. Go inside the church and find the signs of the Zodiac on the floor and the room that has a fresco with flying devils (you will need a coin to illuminate it).

13. Dec. 3 Discussion of Pinocchio and of students' finds during the semester.

Hand in final journal this week (if you want it returned to you) or next

14. Dec. 10 Final Exam. Final journal due.

13B- ALTERNATIVE LESSON

Should the professor be indisposed or otherwise unable to attend, a substitute teacher (whenever available) will conduct the scheduled or a pre-prepared alternative lesson, at the regular class time. The pre-prepared alternative lesson is a class viewing of Der Golem (lesson scheduled for Week 11, under point 13A)