



**This biannual learning is being organized in 2017-2018**

Teacher(s)	Maeder Costantino ;
Language :	Italian
Place of the course	Louvain-la-Neuve
Main themes	In this seminar we will approach the themes concerning the perception an author has of himself, of his works and of his public. We will analyse the strategies of manipulation, of argumentation, and the practical execution (or non-execution) in a selection of works of the author in question. The student will demonstrate his or her ability to use, in a critical and personal fashion, the strategies of interpretation and of analysis presented in other master courses of the program.
Aims	<ul style="list-style-type: none"> <li>• To be able to analyse an Italian libretto.</li> <li>• To know how a libretto functions.</li> <li>• To know the characteristics of a libretto and of Italian operas.</li> </ul> <p>1</p> <ul style="list-style-type: none"> <li>• To know how to write-up an analysis.</li> <li>• To have read the fundamental libretti.</li> <li>• To know how to interpret a libretto according to semiotic and post-semiotic methods.</li> <li>• To know how to recognize the distinctive traits of a libretto and to replace them in their cultural context.</li> </ul> <p>-----</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p>
Evaluation methods	Final evaluation base on an academic paper, ~12-15 pages.
Teaching methods	This course fosters the active participation of the student. In a first moment, the teacher will introduce theoretical and analytical approaches and offer a historical overview of Italian writers and their relation to cinema. The student writes an essay on an analogous topic. He will discuss it in public and then write an academic paper.
Content	<p>Pier Paolo Pasolini, one of the foremost writers, intellectuals, and artists of Post-war Italy, has tried to establish the screenplay as a new literary genre, as it is the case for dramas.</p> <p>Cinema, from its very beginnings, has aroused strong reactions among writers. From a total refusal to a more utilitarian, often purely economic acceptance. Only a few considered screenwriting (and the cinema) as an art.</p> <p>In this course, we will deal with how important writers like Pasolini, Tabucchi, Verga, or Pirandello have approached screenwriting. Mises en abyme allow us to understand better their poetics. The study of the adaptation of narrative and dramatic texts to a screenplay is as well revelatory.</p>
Bibliography	<p>P.P.Pasolini, Empirismo eretico, Milano, Garzanti, 1975.</p> <p>P.P. Pasolini, La ricotta, in Per il cinema, Milano : Mondadori, 2001.</p> <p>P.P. Pasolini, Che cosa sono le nuvole, in Per il cinema, Milano : Mondadori, 2001.</p> <p>Shakespeare, Othello,</p> <p>P.P. Pasolini, Teorema, in Per il cinema, Milano : Mondadori, 2001</p> <p>P.P. Pasolini, Teorema, romanzo, Milano : Garzanti 1968.</p> <p>V. Cerami, Consigli a un giovane scrittore, Milano, Mondadori, 2010.</p> <p>S. Chatman, Story and discourse: narrative structure in fiction and film, Ithaca (N.Y.), Cornell University press, 1983.</p> <p>S. Cortellazzo, D. Tomasi, Letteratura e cinema, Bari, Laterza 2008.</p> <p>N. Dusi, Il cinema come traduzione, Torino, Utet, 2006.</p> <p>V. Jouve, L'effet-personnage dans le roman, Paris, Puf, 1998.</p> <p>B. McFarlane, Novel to Film. An Introduction to the Theory of Adaptation, Oxford, Clarendon Press, 1996.</p> <p>Lu Shengui, Transformation et réception du texte par le film: pour une nouvelle problématique de l'adaptation, Bern, Peter Lang, 1999.</p>
Other infos	A cineforum will accompany this course.
Faculty or entity in charge	ROM

<b>Programmes containing this learning unit (UE)</b>				
Program title	Acronym	Credits	Prerequisite	Aims
Master [120] in French and Romance Languages and Literatures : General	ROM2M	5		
Master [120] in Modern Languages and Literatures : General	ROGE2M	5		
Master [60] in Modern Languages and Literatures : General	ROGE2M1	5		