

5.00 credits



15.0 h

Q1


**This biannual learning unit is not being organized in 2022-2023 !**

Teacher(s)	Maeder Costantino ;
Language :	Italian
Place of the course	Louvain-la-Neuve
Prerequisites	Prerequisite (ideally in terms of competences). 1. To know the general framework of italian literature. 2. To know how to express oneself in italian. 3. To know ho to write-up a text in italian. 4. To know the basics pertaining to narratology and textual analysis.
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.
Learning outcomes	<b>At the end of this learning unit, the student is able to :</b> <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> 1 <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>
Evaluation methods	The student prepares an analysis. This essay of approximately 12 pages is written according to academic standards and includes a bibliography (APA6). The student first presents the results of his or her research in class, discusses them with colleagues and teachers, and finally submits a final version of the work.  x
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	Matteo Garrone is one of the most important and innovative voices in contemporary Italian cinema. His films are often based on literary works. In this course-seminar, we will analyze the techniques of transposition, adaptation, rewriting, de-writing (di-s-crittura). Vincenzo Cerami and Matteo Garrone: from Fattacci to Dogman and L'imbalsamatore. Collodi and Matteo Garrone: Pinocchio. Basil and Matteo Garrone: Il Cunto dei cunti and Tale of the tales Saviano e Metteo Garrone: Gomorra.

<p>Bibliography</p>	<ol style="list-style-type: none"> <li>1. Saviano, <i>Gomorra</i>, Milano, Mondadori, 2006.</li> <li>2. V. Cerami, <i>Fattaci</i>, Torino, Einaudi, 1997.</li> <li>3. Collodi, <i>Pinocchio</i>.</li> <li>4. Basile, <i>Il cunto dei cunti</i>.             <ol style="list-style-type: none"> <li>1. P.P.Pasolini, <i>Empirismo eretico</i>, Milano, Garzanti, 1975.</li> <li>2. P.P. Pasolini, <i>La ricotta</i>, in <i>Per il cinema</i>, Milano : Mondadori, 2001.</li> <li>3. P.P. Pasolini, <i>Che cosa sono le nuvole</i>, in <i>Per il cinema</i>, Milano : Mondadori, 2001.</li> <li>4. V. Cerami, <i>Consigli a un giovane scrittore</i>, Milano, Mondadori, 2010.</li> <li>5. S. Chatman, <i>Story and discourse: narrative structure in fiction and film</i>, Ithaca (N.Y.), Cornell University press, 1983.</li> <li>6. S. Cortellazzo, D. Tomasi, <i>Letteratura e cinema</i>, Bari, Laterza 2008.</li> <li>7. N. Dusi, <i>Il cinema come traduzione</i>, Torino, Utet, 2006.</li> <li>8. V. Jouve, <i>L'effet-personnage dans le roman</i>, Paris, Puf, 1998.</li> <li>9. B. McFarlane, <i>Novel to Film. An Introduction to the Theory of Adaptation</i>, Oxford, Clarendon Press, 1996.</li> <li>10. Lu Shengui, <i>Transformation et réception du texte par le film: pour une nouvelle problématique de l'adaptation</i>, Bern, Peter Lang, 1999.</li> </ol> </li> </ol> <p style="text-align: right;">x</p>
<p>Other infos</p>	<p><b>This course is taught in italian.</b> A cineforum will accompany this course.</p> <p style="text-align: right;">x</p>
<p>Faculty or entity in charge</p>	<p>ELAL</p>

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