1. **Title of the module**

ITAL5480 (IT548) – Italian Cinema and Literature

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for the BA Italian (Single and Joint Honours); BA Italian Studies (Single and Joint Honours)

Also available as a ‘Wild’ module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate a systematic, details and cogent understanding of contemporary and classic works of Italian literature and their cinematic adaptations;

8.2 Demonstrate an ability to describe and comment on major critical debates on Italian cinema and literature, and relate Italian film adaptations to a wider European and extra-European context;

8.3 Deploy accurately established and discipline-specific techniques of analysis and enquiry in the exploration of Italian literary and cinematic products in their socio-historical context;

8.4 Make use of high-level secondary material, including articles from peer-reviewed journals and other reputable sources, with a view to understanding the uncertainty and ambiguity surrounding the discipline;

8.5 Assess the narrative techniques of film, the structure of montage and literary value of a screenplay in the works of Italian filmmakers inspired by books.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Read critically and make effective use of primary and appropriate secondary texts;

9.2 Evaluate the relevance of existing historical source material to the topics of study;

9.3 Conduct independent research for essay writing purposes within libraries and on the web;

9.4 Cultivate the skills of presenting a structured argument, supported at all points by evidence from the work under consideration;

9.5 Demonstrate analytical skills and deploy arguments cogently in an extended piece of critical writing in a manner accessible to both specialist and non-specialist audiences;

1. **A synopsis of the curriculum**

This module discusses contemporary adaptations from different Italian textual sources (e.g. children’s tales, novels, non-fiction) under the following main aspects:

As "parallel" works which supplement the original literary texts. Films expand, update and adjust the themes of the original literary texts to the historical, social and cultural context in which the adaptations are made;

As works of literary criticism. The way the narrative of a film adaptation is structured and the way a film chooses to selectively focus on some particular episodes and themes is evidence of how the film director critically analyses the literary text and "re-writes" it in the form of a screenplay and in the editing of the material filmed;

As an altogether "new" product that structurally differs from the original literary source. Cinema's language relies on signifying images or visual signs that are irreducible to those of written and spoken languages;

Finally, we will analyse the impact that filmmaking had on the art of writing, assessing the extent to which contemporary novels are often already written with the big screen in mind.

We will focus on emblematic contemporary adaptations such as Collodi’s *Pinocchio*, adapted, among others, by Roberto Benigni, Baricco’s Novecento, adapted by Tornatore (*La leggenda del pianist sull’oceano*), Ammaniti’s *Io non ho paura*, adapted by Gabriele Salvatores, and Saviano’s *Gomorra*, adapted by Matteo Garrone for the big screen and by Stefano Sollima for the television.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Ammaniti, N. (2001) *Io non ho paura*. Turin: Einaudi.

Baricco, A. (1994) *Novecento. Un monologo*. Milan: Feltrinelli.

Collodi, C. (2002 [1883]) *Le avventure di pinocchio. Storia di un burattino*. Pontedera: Bandecchi & Vivaldi.

Saviano, R. (2006). *Gomorra*. Turin: Einaudi.

Film:

*Gomorrah* (2008). [Film]. Italy: Matteo Garrone, Domenico Procacci.

*Io non hop aura* (2003). [Film] Italy: Gabriele Salvatores, Cattleya.

*La leggenda del pianista sull'oceano* (1998). [Film] Italy: Giuseppe Tornatore, Sciarlò.

*Pinocchio* (2006). [Film] Italy: Roberto Benigni, Cecchi Gori group.

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Essay 1 (2,000 words) – 50%
* Essay 2 (2,000 words) – 50%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Adaptations of Italian products circulate internationally. By addressing the transcultural aspect of adaptations this module will allow students to understand how cinema has contributed to the spread of ideas of ‘*italianicity*’ in the world. Students will be encouraged to relate the works dealt with in the module as part of a wider, international, context of cultural production. Using Italy as an example of cultural and national context, the skills acquired are transferrable to cultural production in other countries.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 17/10/17 | Minor | September 2018 | 6, 10 | No |
| 25/02/19 | Major | September 2019 | 9,13,14 | No |

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| Revised FSO Jan 2018 |