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I Racconti Di Canterbury

I Racconti Di Cante
rburyGeoffrey
Chaucer E i
Racconti Di
Canterbury. [The
English Text of the
Prologue and
Selected Tales,
with Introduction

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and Notes, in
Italian, by Mario
Praz.].Pasolini,
Chaucer and
BoccaccioTwo
Medieval Texts
and Their
Translation to
FilmMcFarland
Presented here for
the first time in
English is a
remarkable

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screenplay about the apostle Paul by Pier Paolo Pasolini, legendary filmmaker, novelist, poet, and radical intellectual activist. Written between the appearance of his renowned film Teorema and the shocking,

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controversial Salò,
or the 120 Days of
Sodom, St Paul
was deemed too
risky for investors.
At once a political
intervention and
cinematic
breakthrough, the
script forces a
revolutionary
transformation on
the contemporary

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legacy of Paul. In Pasolini's kaleidoscope, we encounter fascistic movements, resistance fighters, and faltering revolutions, each of which reflects on aspects of the Pauline teachings. From Jerusalem to

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Wall Street and
Greenwich Village,
from the rise of SS
troops to the death
of Martin Luther
King, Jr, here—as
Alain Badiou
writes in the
foreword—'Paul's
text crosses all
these
circumstances
intact, as if it had

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foreseen them all'.
This is a key
addition to the
growing debate
around St Paul and
to the proliferation
of literature
centred on the
current turn to
religion in
philosophy and
critical theory,
which embraces

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contemporary figures such as Alain Badiou, Slavoj Žižek and Giorgio Agamben. Drawing upon Italy's distinct socio-cultural history as well as feminist and psychoanalytic approaches to film, Colleen Ryan-

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Scheutz explores the ways in which Pasolini's representations of women reveal his concerns about the corruption of modern society.

a cura di Ermanno Barisone

The Theory and Praxis of Music in Film

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I Racconti di
Canterbury
un'opera unitaria
The Canterbury
Tales

Performing
Authorship

*The Trilogia della
vita (Trilogy of Life)
is a series of three
films that Pier
Paolo Pasolini*

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completed before his horrifying assassination in 1975, and it remains among the most controversial of his cinematic works. In Allegories of Contamination Patrick Rumble provides an

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incisive critical and theoretical study of these films and the Marxist filmmaker's complex, original concept of the cinematic medium. With the three films that make up the Trilogy of Life – The Decameron, Canterbury Tales,

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*and The Arabian
Nights – Pasolini
attempts to
recapture the aura
surrounding
popular,
predominantly oral
forms of
storytelling through
a pro-modern
vision of innocent,
unalienated bodies*

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and pleasures. In these works Pasolini appears to abandon the explicitly political engagement that marked his earlier works - films that led him to be identified with other radical filmmakers such as

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Bellocchio, Bertolucci, and Godard. However, Pasolini insisted that these were his 'most ideological films,' and his political engagement translates into a mannerist, anti-classical style or

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*what he called a
'cinema of poetry.'
Rumble offers a
comparative study
based on the
concept of
'aesthetic
contamination,'
which is
fundamental to the
understanding of
Pasolini's poetics.*

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*Aesthetic
contamination
concerns the
mediation between
different cultures
and different
historical
moments. Through
stylistic
experimentation,
the Trilogy of Life
presents a*

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genealogy of visual codes, an interrogation of the subjectivity of narrative cinema.

In these films Pasolini celebrates life, and perhaps therein lies their simple heresy.

The present collection of

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*essays brings into
dialogue Pier
Paolo Pasolini
(1922–1975) and
Rainer Werner
Fassbinder
(1945–1982) by
comparing their
cultural and
intellectual legacy.
Pasolini and
Fassbinder are*

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amongst the last radical filmmakers to have emerged in Europe. Born in Italy and Germany, they inherited a traumatic social and political past which is reflected in their works through a number of similarly

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articulated and unresolved tensions: high and popular cultures, theatre, literature and cinema, ideology and narration, major and minor codes of expression. The essays in this book examine the

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*uncompromising
character of
Pasolini's and
Fassbinder's films.
Constantly
oscillating between
utopia and nihilism,
these works invite
us to reconsider
subjective and
collective
questions which*

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*from today's
perspective seem
lost forever.*

*Pier Paolo Pasolini
(1922-1975) was
arguably the most
complex director of
postwar Italian
cinema. His
films—Accattone,
The Canterbury
Tales, Medea,*

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Saló—continue to challenge and entertain new generations of moviegoers. A leftist, a homosexual, and a distinguished writer of fiction, poetry, and criticism, Pasolini once claimed that "a

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certain realism"
informed his
filmmaking.
Masterfully
combining
analyses of
Pasolini's literary
and theoretical
writings and of all
his films, Maurizio
Viano offers the
first thorough study

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*of Pasolini's
cinematic realism,
in theory and in
practice. He finds
that Pasolini's
cinematic career
exemplifies an
"expressionistic
realism" that
acknowledges its
subjective
foundation instead*

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of striving for an impossible objectivity.

Focusing on the personal and expressionistic dimensions of Pasolini's cinema, Viano also argues that homosexuality is present in the films in ways that

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critics have thus far failed to acknowledge. Sure to generate controversy among film scholars, Italianists, and fans of the director's work, this accessible film-by-film treatment is an ideal companion

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*for anyone
watching Pasolini's
films on video.*

*Making Use of
Pasolini's Film
Theory and
Practice*

*Pier Paolo Pasolini
Encyclopedia of
Italian Literary
Studies*

Adapting the

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English Past

Pier Paolo

*Pasolini's Trilogy of
Life*

A Screenplay

***How is Chaucer's
Canterbury Tales
best read?***

***Should we follow
Kittredge in
treating the
work as drama,
imagining the***

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**tales as
theatrical
scripts defining
the characters
to whom they are
attributed? Or
should we follow
Muscatine in
emphasizing
their poetry,
studying their
intertextuality
and admiring the
stylistic**

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*innovations that
Chaucer employs
in adapting his
sources? Or
should the tales
be read as
independent
narratives
framed by a meta-
textual Prologue
and links? Some
of the most
renowned
medievalists*

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from Europe and America review these critical stances, bringing out their differences and their points of contact. Part One of the volume addresses these aesthetic questions in terms of the

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Canterbury Tales in general. The articles in Part Two explore some of the best known tales. Presents an examination of the life and works of Geoffrey Chaucer along with a description of medieval society

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*and how his
works are
depicted in film
and television.
Those tales of
old-King Arthur,
Robin Hood, The
Crusades, Marco
Polo, Joan of
Arc—have been
told and retold,
and the
tradition of
their telling*

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*has been
gloriously
upheld by
filmmaking from
its very
inception. From
the earliest of
Georges Méliès's
films in 1897,
to a 1996
animated
Hunchback of
Notre Dame, film
has offered not*

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*just fantasy but
exploration of
these roles so
vital to the
modern psyche.
St. Joan has
undergone the
transition from
peasant girl to
self-assured
saint, and
Camelot has
transcended the
soundstage to*

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***evoke the
Kennedys in the
White House.
Here is the
first
comprehensive
survey of more
than 900
cinematic
depictions of
the European
Middle Ages—date
of production,
country of***

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***origin,
director,
production
company, cast,
and a synopsis
and commentary.
A bibliography,
index, and over
100 stills
complete this
remarkable work.
Composing for
the Cinema
From Medievalism***

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**to Early-
Modernism
St. Paul
Pasolini,
Chaucer and
Boccaccio
Trilogia della
vita: il
Decameron; i
racconti di
Canterbury; il
fiore delle
mille e una
notte**

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***Medievalism in
Europe***

**An extremely
thorough, expertly
compiled and
crisply annotated
comprehensive
bibliography of
Chaucer
scholarship
between 1997 and
2010
Pasolini's**

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**unfinished gem
goes from St. Paul
to testing the
limits of cinematic
reality. Presented
here for the first
time in English is a
remarkable
screenplay about
the apostle Paul
by Pier Paolo
Pasolini,
legendary**

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**filmmaker,
novelist, poet, and
radical intellectual
activist. Written
between the
appearance of his
renowned film
Teorema and the
shocking,
controversial Salò,
or the 120 Days of
Sodom, St Paul
was deemed too**

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**risky for investors.
At once a political
intervention and
cinematic
breakthrough, the
script forces a
revolutionary
transformation on
the contemporary
legacy of Paul. In
Pasolini's
kaleidoscope, we
encounter**

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**fascistic
movements,
resistance
fighters, and
faltering
revolutions, each
of which reflects
on aspects of the
Pauline teachings.
From Jerusalem to
Wall Street and
Greenwich Village,
from the rise of SS**

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troops to the death of Martin Luther King, Jr, here— as Alain Badiou writes in the foreword—'Paul's text crosses all these circumstances intact, as if it had foreseen them all'. This is a key addition to the

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**growing debate
around St Paul
and to the
proliferation of
literature centred
on the current turn
to religion in
philosophy and
critical theory,
which embraces
contemporary
figures such as
Alain Badiou,**

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**Slavoj Žižek and
Giorgio Agamben.
"The book first
studies the two
films and puts
them in
perspective. Next,
it interprets both
films from a wider
perspective,
recounting
misinterpretations,
expounding upon**

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**Pasolini's
ideological vision,
and defending the
oft-criticized
adaptations. Final
American, Western
and Eastern
European, Middle
Eastern and Asian
Films About
Medieval Europe
Pasolini,
Fassbinder and**

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Europe
1997–2010

Annotated
Chaucer
bibliography
Saint Paul

"The second part
of Pasolini's
Trilogy of life ... is
based on the 14th
century stories of

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Geoffrey Chaucer.
Plunging with gusto
into some of the
blackest and
bawdiest of the
tales, Pasolini
celebrates almost
every conceivable
form of sexual act
with a rich, earthy
humour and
weaves a visual

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magic which draws on the work of artists such as Bruegel and Bosch." [box cover note].

In questo saggio si cerca di decodificare il linguaggio cinematografico pasoliniano

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inerente al film I
racconti di
Canterbury,
tenendo presente
l'ideologia del
regista, il contesto
storico all'interno
del quale egli ha
operato e la sua
attività di letterato,
poeta, giornalista
oltreché cineasta.

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Di fondamentale importanza per la realizzazione del suddetto lavoro è risultato l'esame dell'opera chauceriana e in particolar modo dei Canterbury Tales, fonte letteraria alla quale Pasolini si è ispirato per la

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realizzazione del
suo film.

Raccolta
incompiuta di
ventuno novelle,
narrate da una
compagnia di
pellegrini diretti al
reliquiario di
Thomas Becket, I
racconti di
Canterbury sono

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universalmente considerati una delle più grandi opere letterarie del mondo occidentale e uno dei maggiori esempi di letteratura polifonica.

Composti tra il 1386 e il 1400 questi racconti

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rappresentano infatti una summa articolata ed eterogenea dell'intera cultura medievale, in cui si colgono però segni di mutamento e si intravedono le fondamenta del nuovo. Un'opera dinamica e

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sorprendente, qui
accompagnata
dall'accurata
introduzione di
Attilio Brilli, in
grado di
affascinare il
lettore
contemporaneo per
mille ragioni: dalla
esilarante
compresenza di

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elementi sublimi e sordidi, alla parodia del linguaggio dei classici, alla modernissima caratterizzazione dei personaggi.

Eros e thanatos ne i

Racconti di

Canterbury di Pier

Paolo Pasolini

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Passionate Lives in
Public Service
Geoffrey Chaucer
(Authors in
Context)

Women in the
Cinema of Pier
Paolo Pasolini

I Racconti di
Canterbury di
Geoffrey Chaucer
Geoffrey Chaucer

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E i Racconti Di
Canterbury. [The
English Text of the
Prologue and
Selected Tales, with
Introduction and
Notes, in Italian, by
Mario Praz.].

***The
Encyclopedia
of Italian
Literary***

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Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on

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authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The

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***Encyclopedia
is
distinguished
by substantial
articles on
critics,
themes,
genres,
schools,
historical
surveys, and
other topics***

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related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those

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***relating to
journalism,
film, media,
children's
literature,
food and
vernacular
literatures.
Entries consist
of an essay on
the topic and a
bibliographic***

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***portion listing
works for
further
reading, and,
in the case of
entries on
individuals, a
brief
biographical
paragraph and
list of works
by the person.***

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***It will be
useful to
people without
specialized
knowledge of
Italian
literature as
well as to
scholars.***

***"This book has
been more
helpful to the***

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***students--both
the better
ones and the
lesser
ones--than any
other book I
have ever used
in any of my
classes in my
more than a
quarter
century of***

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**university
teaching."**

**--RICHARD L.
KIRKWOOD,
University of
Wisconsin-Eau
Claire**

**Before his
mysterious
murder in
1975, Pier
Paolo Pasolini**

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had become famous—and infamous—not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism, colonialism,

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***and Western
materialism.
In Pier Paolo
Pasolini:
Performing
Authorship,
Gian Maria
Annovi revisits
Pasolini's
oeuvre to
examine the
author's***

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***performance
as a way of
assuming an
antagonistic
stance toward
forms of
artistic, social,
and cultural
oppression.***

***Annovi
connects
Pasolini's***

Page 73/117

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***notion of
authorship to
contemporary
radical artistic
practices and
today's
multimedia
authorship.
Annovi
considers the
entire range of
Pasolini's***

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***work,
including his
poetry,
narrative and
documentary
film, dramatic
writings, and
painting, as
well as his
often
scandalous
essays on***

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***politics, art,
literature, and
theory. He
interprets
Pasolini's
multimedia
authorial
performance
as a
masochistic
act to elicit
rejection,***

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***generate
hostility, and
highlight the
contradictions
that structure
a repressive
society. Annovi
shows how
questions of
authorial self-r
epresentation
and self-***

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***projection
relate to the
artist's effort
to undermine
the
assumptions of
his audience
and criticize
the conformist
practices that
the culture
industry and***

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Canterbury.

***mass society
impose on the
author.***

***Pasolini
reveals the
critical
potential of
his
spectacular
celebrity by
using the
author's***

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***corporeal or
vocal presence
to address
issues of
sexuality and
identity, and
through his
strategic self-
fashioning in
films,
paintings, and
photographic***

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***portraits he
destabilizes
the audience's
assumptions
about the
author.***

***Sex, the Self,
and the Sacred
I racconti di
Canterbury
A Certain
Realism***

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***Drama,
Narrative and
Poetry in the
Canterbury
Tales
Il Decameron;
I racconti di
Canterbury; Il
fiore delle
Mille e una
notte a cura di
Giorgio Gattei***

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Le traduzioni

...

This unique and exciting collection, inspired by the scholarship of literary critic Stephanie Trigg, offers cutting-edge responses to the writings of Geoffrey Chaucer for the current critical

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moment. The chapters are linked by the organic and naturally occurring affinities that emerge from Trigg's ongoing legacy; containing diverse methodological approaches and themes, they engage with Chaucer through ecocriticism, medieval

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literary and historical criticism, and medievalism. The contributors, trailblazing international specialists in their respective fields, honour Trigg's distinctive and energetic mode of enquiry (the symptomatic long

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history) and intellectual contribution to the humanities. At the same time, their approaches exemplify shifting trends in Chaucer scholarship. Like Chaucer's pilgrims, these scholars speak to and alongside each other, but their essays are

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also attentive to
'hearing Chaucer
speak' then, now and
in the future.

With nearly 400 scores
to his credit, Ennio
Morricone is one of
the most prolific and
influential film
composers working
today. In *Composing
for the Cinema*,
Morricone and

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musicologist Sergio
Miceli present a series
of lectures on the
composition and
analysis of film music.
Adapted from several
lectures and seminars,
these lessons show
how sound design can
be analyzed and offer
a variety of musical
solutions to many
different kinds of

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film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott,

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Roland Joffé, the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

Pinar positions

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himself against three pressing problems of the profession: the crime of collectivism that identity politics commits, the devaluation of academic knowledge by the programmatic preoccupations of teacher education, and the effacement of educational experience

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by standardized testing. A cosmopolitan curriculum, Pinar argues, juxtaposes the abstract and the concrete, the collective and the individual: history and biography, politics and art, public service and private passion. Such a curriculum provides

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passages between the subjective and the social, and in so doing, engenders that worldliness a cosmopolitan education invites.

Such worldliness is vividly discernible in the lives of three heroic individuals:

Jane Addams
(1860-1935), Laura

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Bragg (1881-1978),
and Pier Paolo
Pasolini (1922-1975).

What these disparate
individuals
demonstrate is the
centrality of
subjectivity in the
cultivation of
cosmopolitanism.
Subjectivity takes
form in the world, and
the world is itself

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reconstructed by
subjectivity's
engagement with it. In
this intriguing, thought-
provoking, and
nuanced work, Pinar
outlines a
cosmopolitan
curriculum focused on
passionate lives in
public service,
providing one set of
answers to how the

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field accepts and attends to the inextricably interwoven relations among intellectual rigor, scholarly erudition, and intense but variegated engagement with the world.

I Racconti Di
Canterbury
Geoffrey Chaucer e i

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racconti di Canterbury
Allegories of
Contamination
Between Utopia and
Nihilism
Encyclopedia of
Italian Literary
Studies: A-J
Pasolini Between
Enigma and Prophecy
Pier Pasolini's
"trilogy of
life" is a

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series of film adaptations of major texts of the past: The Decameron, The Canterbury Tales, and One Thousand and One Nights. The movies demonstrate a film author's acute aesthetic

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*sensibility
through a
highly original
cinematic
rendering of
the sources.
The first two
films, closely
examined in
this book,
offer a
personal,
purposefully*

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*stylized vision
of the Middle
Ages, as though
Pasolini were
dreaming
Boccaccio's and
Chaucer's texts
through the
filter of his
"heretic"
consciousness.
The unusual
poetic*

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visualization of the source works, which could be described as irreverent cinematic homage, has the potential to renew the traditional reading of such literature.

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This book shows how cinema becomes an alternative form of storytelling. It first studies the two films in detail, putting them in perspective within the

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trilogy. Next it interprets them, recounting misi nterpretations and expounding upon Pasolini's ideological perception, and defends the oft-criticized adaptations. Finally, it

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*discusses how
the films
represent
innovation over
strict
adaptation.
Appendices
offer charts
with
information on
the narrative
structures of
the films and*

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*the
correspondences
between them.
Containing
almost 600
entries, this
impressive
2-volume
reference
presents
detailed and
authoritative
treatment of*

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*the field of
Italian
literature,
with attention
both to the
work and
influence of
individual
writers of all
genres and to
movements,
styles, and
critical*

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approaches.

*No description
available.*

*Seventeen Tales
and the General
Prologue :*

*Authoritative
Text, Sources
and*

*Backgrounds,
Criticism*

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From
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arly-Modernism:
Adapting the
English Past is a
collection of
essays that both

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analyses the historical and cultural medieval and early modern past, and engages with the medievalism and early-modernism—a new term introduced in this collection—presen

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t in

contemporary
popular culture.
By focusing on
often overlooked
uses of the past
in contemporary
culture—such as
the allusions to
John Webster ' s
The Duchess of
Malfi (1623) in

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J.K. Rowling ' s
Harry Potter
books, and the
impact of
intertextual
references and
internet fandom
on the BBC ' s
The Hollow
Crown: The
Wars of the
Roses—the

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contributors
illustrate how
cinematic,
televisual,
artistic, and
literary
depictions of the
historical and
cultural past not
only re-purpose
the past in
varying ways,

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but also build on a history of adaptations that audiences have come to know and expect.

From Medievalism to Early-Modernism: Adapting the English Past analyses the way

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that the medieval
and early
modern periods
are used in
modern
adaptations, and
how these
adaptations both
reflect
contemporary
concerns, and
engage with a

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history of
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