

GROUPS FOR THE MAKING OF A BOOKTRAILER
INSPIRED BY THE BOOK
The Minotaur by Dürrenmatt

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HOMEWORK

For the second meeting with Umberto Mosca

- making up a short abstract of your project made of:
 - a three-lines synopsis
 - a list of the main scenes/pictures
 - three original or non original pictures that can help visualizing the project idea
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HOMEWORK

For the third meeting with Nicola Zambelli

Download the free version of Adobe premiere: its will expire within a week so it has to be downloaded on the same day of the workshop

Each group must have downloaded a working version of Adobe

Each group must have a full shooting in order to make up the booktrailer

Each group must do the shootings with the instruments at disposition

As regards sound effects, work with external recorder or microphones

Each group has to bring its own laptop

Film critic Massimo Morelli has selected some remarkable film sequences and, while commenting, he has put them into connection with *The Minotaur*. These sequences have been inserted in the films' narrative context.

Kubric's *Shining* as regards the vision and meaning of the labyrinth (the hotel's indoor labyrinth too) and Jack Nicholson as Minotaur.

Orson Welles in *Citizen Kane*, as regards the mirrors scene, in relation to the theme of the multiplied identity

Tim Burton's *Edward Scissorhand* as regards the innocent monster.

Furthermore he's suggested the vision of *Eraserhead* by Lynch and the reading of Antonio Tabucchi's *Sogni di Sogni*'s first tale, named *Dedalo e il Minotaur* (Dedalus and the Minotaur).

Laura Forcella has invited the students to adopt a creative attitude towards a book that is to become a booktrailer. Synopsis is less important than the images and sensations that it evokes. In this respect, the book is something to *betray*, in order to be transmitted to a wider online audience and the more demanding audience of the cinema.

So, in order to create a booktrailer, we need to read everything offered by the book itself: a note or an epigraph or a detail can open to new possibilities of creation. The author's general poetics might influence our choice in terms of the storytelling genre.

The myth in Dürrenmatt is reversed and deconstructed, made less heroic, blown up in its contradictions. The myth is here an occasion to narrate who we are without ever being able to find some definition.

The story told by Dürrenmatt is a great metaphor of the world and of our solitude as individuals, as both guilty and innocent little monsters, in search for the Other in the dance of life.

So we are authorised to build up our booktrailer around a metaphor we have to come up with: the labyrinth as a "no-place" in which we're locked, excluded from the world and in need of love and affection. A deceit can make us get lost but poetry can save us.
