



THEATRE AND PERFORMANCE STUDIES

Enrollment year	2015/2016
Academic year	2017/2018
Regulations	DM270
Academic discipline	L-ART/05 (PERFORMING ARTS)
Department	DEPARTMENT OF HUMANITIES
Course	HUMANITIES
Curriculum	LETTERE MODERNE
Year of study	3°
Period	1st semester (25/09/2017 - 10/01/2018)
ECTS	12
Lesson hours	72 lesson hours
Language	Italian
Activity type	ORAL TEST
Teacher	FIASCHINI FABRIZIO (titolare) - 12 ECTS
Prerequisites	Since this course is the first specifically focused to the history of theater and performing arts, no particular requirements are required. However, given the highly interdisciplinary nature of the course (whose expressive codes range from literature to visual arts to rite, anthropology) it is advisable to have basic skills linked at least to the history of literature and art.
Learning outcomes	The course aims to provide the student with critical and interpretative tools for the knowledge and study of theater and performing arts, not only from a theoretical and methodological point of view, but also through historical analysis of the main expressive forms and artistic languages that have been gradually established from medieval to contemporary times. At the end of the course the student must have acquired the basic skills to read the complex structure of a theatrical performance and contextualize it in the cultural context that produced it.

The contents of the course are so structured:

1. The notion of theatre and performance (the difference between theatre, drama, show and performance; the relationships between theatre, play and ritual; the role of the space, the body and the action)
2. The sources for the history of theatre and performance (theatre between presence and absence; direct and indirect sources; the long period of performance)
3. Theatre and performance in Middle Ages (models and forms of middle ages performance; the space of medieval theatre; the performance between ritual and performance, sacred and profane; the jesters)
4. The theatre in Renaissance (the humanistic rediscover of theatres; Comedy and Tragedy; the new of 'pastorale'; comedy, feast and power)
5. The Commedia dell'Arte (birth of theatrical professionalism; the improvisation and the compositional method of the Commedia dell'Arte; the journey of the actors of Commedia dell'Arte)
6. The Baroque feast (theatre in seventeenth century in Italy and Europe; the evolution of theatrical genres)
7. The theatre in eighteenth century (the crisis of the mainstream theatrical genres; the turning point of Diderot and Rousseau; Goldoni and the theatre reform)
- 8) The Bourgeois drama (the nineteenth century theatre; Ibsen; the crisis of 'absolute drama')
9. La direction (the coming of direction; Antoine; the Meiningen; Stanislavskij; Mejerchold; Brecht)
10. The theatre in the twentieth century (the 'physical actions' revolution; the 'scenic writing'; Artaud; Copeau; Grotowski; Living Theatre; theatre in second part of twentieth century)
11. The contemporary theatre

Teaching methods

The course is based on the following teaching methods:

- 1) Traditional Lectures
- 2) Slides and images, especially concerning visual and iconographic sources
- 3) View and comment of videos of theatrical plays and performances
- 4) Presence of external guests, both scholars and artists that works in the field of theatre and performing arts (actors, directors, stage managers, art directors)
- 5) Planning of theatrical plays selected from the theatres of Pavia and Milan to be viewed by the students.
- 6) Sharing of all teaching materials on the web-based platform Kiro

**Recommeneded or required
readings**

The course requires the knowledge, by the students, of the following reference texts, closely related to the contents of classroom lessons:

1. ALONGE, Roberto, PERRELLI, Franco, Storia del teatro e dello spettacolo, Utet, Torino 2015.
2. FERRONE, Siro, La Commedia dell'Arte, Einaudi, Torino 2014.
3. ALONGE, Roberto, Un nuovo genere: il dramma borghese, in Storia del teatro moderno e contemporaneo, vol. II, Il grande teatro borghese. Settecento – Ottocento, Einaudi, Torino 2000, pp. 855-882.
4. SCHINO, Mirella, La nascita della regia teatrale, Laterza, Roma-Bari 2005 (oppure Franco Ruffini, Stanislavskij. Dal lavoro dell'attore al lavoro su di sè, Laterza, Roma Bari 2009)
5. ZANLONGHI, Giovanna, La regia teatrale di secondo novecento, Carocci, Roma 2009.

No attending students have to read one more book chosen between these options:

1. PIETRINI Sandra, Spettacoli e immaginario teatrale nel Medioevo, Bulzoni, Roma 2011.
2. BARBA Eugenio, La canoa di carta, Il Mulino, Bologna 1993
3. GROTOWSKI Jerzy, Per un teatro povero, Bulzoni, Roma 1970.

The oral exam aims to verify the knowledge and the skills acquired by the students about these didactic fields:

- 1) Lectures
- 2) Reference texts
- 3) Theatrical plays and performances viewed by the students

The students that has chosen the course of 6 cfu course have these reference texts:

1. ALONGE, Roberto, PERRELLI, Franco, Storia del teatro e dello spettacolo, Utet, Torino 2012 (a partire dal capitolo 11, Fine Ottocento tra Marx e Freud, fino alla fine del volume).
2. ALONGE, Roberto, Un nuovo genere: il dramma borghese, in Storia del teatro moderno e contemporaneo, vol. II, Il grande teatro borghese. Settecento – Ottocento, Einaudi, Torino 2000, pp. 855-882.
3. SCHINO, Mirella, La nascita della regia teatrale, Laterza, Roma-Bari 2005
4. ZANLONGHI, Giovanna, La regia teatrale di secondo novecento, Carocci, Roma 2009.

