



**MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)**  
**ACADEMIC YEAR 2023-2024**  
**HISTORY OF RUSSIAN THEATRE**

General information	
Year of the course	II Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	6
SSD	L-LIN/21
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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Department and address	Dpt of Humanistic Research and Innovation (DIRIUM)
Virtual room	Teams: ficsdu0
Office Hours (and modalities: e.g., by appointment, on line, etc.)	Tuesday 9-11 (presence)

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
150	42		108
CFU/ETCS			
6	6		

<b>Learning Objectives</b>	The aim of the course is to analyse the main authors and currents in Russian theatre history.
<b>Course prerequisites</b>	General notions about Russia and its culture in the 19th and 20th centuries.

<b>Teaching strategie</b>	The course will be conducted in the face-to-face teaching mode, within which space will be given to group work in class and, if space permits, to performing moments concerning some Russian theatre texts and entrusted to the students.
<b>Expected learning outcomes in terms of</b>	The student acquires knowledge of the major dramaturgical outcomes of the modern and contemporary European tradition through the analysis of the stage text. He/she deepens the skills necessary to recognise the textual structure of contemporary performance.



<b>Knowledge and understanding on:</b>	The level of in-depth analysis of the works studied, the student's ability to adopt relevant tools of dramaturgical analysis and appropriate vocabulary in the presentation of texts and performances; knowledge of the bibliography will be tested.
<b>Applying knowledge and understanding on:</b>	The student must demonstrate the ability to articulately link the issues studied between them and in their historical, literary and artistic context; the student must also be able to analyse texts, also with a view to their staging. Account will also be taken of the ability achieved to apply the knowledge acquired to other dramaturgical fields and to make connections with the artistic life of a given era.
<b>Soft skills</b>	<ul style="list-style-type: none"> <li>• <i>Autonomy of judgement</i> Flexibility in the use of the methods and concepts studied in the course and the ability to deal with an essential bibliography will be taken into account, thus demonstrating critical ability.</li> <li>• <i>Communication skills</i> The student's ability to use an appropriate critical vocabulary will be assessed, as well as his or her ability to argue on issues of theatre history, taking into account the most significant critical contributions.</li> <li>• <i>Ability to learn independently</i> The ability to understand and connect the texts studied to precise historiographical contexts in relation to the study of theatrical texts in the Russian tradition will be taken into account. It will also take into account the ability to export the acquired methodological tools to other fields and to identify possible research paths also for the purpose of future in-depth studies.</li> </ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	After an introductory phase in which the main lines of development of Russian theatre from its origins to the end of the 19th century will be traced, key texts and figures of 20th-century Russian theatre will be explored.
<b>Texts and readings</b>	Ettore Lo Gatto, <i>Storia del teatro russo</i> A. S. Puškin, <i>Boris Godunov</i> A. S. Griboedov, <i>Che disgrazia l'ingegno!</i> (ed. Marchese, 2017, traduzione di M. Caratozzolo) N. V. Gogol', <i>L'ispettore generale</i> A. N. Ostrovskij, <i>La foresta</i> A. Cechov, <i>I capolavori</i>
<b>Notes, additional materials</b>	Some supplementary materials will be provided by the lecturer and uploaded on the Course Team.
<b>Repository</b>	Most of the material will be available on the Team.
<b>Assessment</b>	
Assessment methods	In order to ascertain the achievement of the expected learning outcomes, the examination will be conducted as follows: oral interview in which questions are asked that relate to the content of the lectures.
Assessment criteria	<ul style="list-style-type: none"> <li>• <i>Knowledge and ability to understand</i> The student acquires a knowledge of the general outlines of the history of live performance; the ability to place the history of theatre in the context of the other arts; the ability to identify and describe the main dramaturgical and performance models.</li> </ul>



	<ul style="list-style-type: none"><li>• <i>Applied knowledge and understanding</i> The student acquires knowledge of the major dramaturgical outcomes of the modern and contemporary European tradition through the analysis of the stage text. They acquire the necessary skills to recognise the textual structure of the performance.</li><li>• <i>Autonomy of judgement</i> The student exercises critical skills in the analysis of the course contents thanks to the acquisition of methodological and bibliographical tools.</li><li>• <i>Communication skills</i> The student must have acquired useful skills to critically describe dramaturgical models and scenic transpositions.</li><li>• <i>Ability to learn</i> The student will be encouraged to actively participate in the development of the course through in-depth seminars and comparisons with other disciplines in similar fields.</li></ul>
Final exam and grading criteria	The final grade is awarded in thirtieths. The examination is passed when the mark is greater than or equal to 18. The oral examination consists of a maximum of three questions for each candidate, chosen by the lecturer from a list that will be provided to students at the end of the course and which will reflect the content covered during the course. Each question is designed to ascertain the level of knowledge of the topics and concepts, understanding of the contexts, mastery of the specific language and critical-interpretative capacity. A test in which the student does not answer, answers incorrectly or partially, or describes the arguments in an approximate way, without precise references, does not reconstruct the contexts, expresses himself/herself in common and non-specific language and does not know how to argue the reasons for what he/she claims is insufficient; will be considered sufficient (18-21) the test in which the student/student describes the concepts, contexts and protagonists in an imprecise but correct way with a correct, even if simple, argumentation, with a correct language even if limited in the use of specific terms; will be considered fair (22-24) the test in which the student/student constructs the argumentation with few inaccuracies with reference to the arguments, protagonists and theoretical and social contexts, with a correct language with the use of specific terms the test is considered good (25-27) if the student argues in a circumstantiated manner in his/her answers, citing protagonists and theoretical-critical references, with accurate and specific language, showing a transversal orientation in the topics addressed during the course of study; excellent (28-30) is the test in which the student systematically discusses the topics tackled during the course of the course with references to the historical and theoretical context, with precise references, demonstrating mastery of critical language, nonchalance in coherently arguing the reasons for what he/she claims. Honours are awarded when the student demonstrates that he/she has excellently acquired the transversal competences set out in the learning outcomes.
<b>Further information</b>	
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