

<b>General Information</b>	Italian Theatrical Literature
Academic subject	Communication Sciences
Degree course	
Curriculum	
ECTS credits	9
Compulsory attendance	No
Language	Italian

<b>Subject teacher</b>	Name Surname	Mail address	SSD
	Stella Castellaneta	stellamaria.castellaneta@uniba.it	L-FIL- LET/10

<b>ECTS credits details</b>			
Basic teaching activities			

<b>Class schedule</b>	
Period	Second Semester
Year	2017 – 2018 (II year)
Type of class	Lectures and workshops

<b>Time management</b>	
Hours measured	60 minutes
In-class study hours	60
Out-of-class study hours	165

<b>Academic calendar</b>	
Class begins	March 2018
Class ends	May 2018

<b>Syllabus</b>	
Prerequisite requirements	
Expected learning outcomes (according to Dublin Descriptors)	<p><i>Knowledge and understanding</i> Knowledge of the archetypal structures and forms of the stage word, through an investigation of samples of the main theoretical and practical joints of the theatrical tradition in texts and on stage.</p> <p><i>Applying knowledge and understanding</i> Processing / integration / verification of acquired knowledge, including - but not limited to - professional curriculum, in order to offer contextualized and historicized responses.</p> <p><i>Making informed judgements and choices</i> Use the acquired knowledge and experience, through the expression of critical thinking.</p> <p><i>Communicating knowledge and understanding</i></p>

	<p>Multidisciplinary opening and interaction between communication codes, starting from the educational role of the theatre as a place to combine knowledge, skills and territory.</p> <p><i>Capacities to continue learning</i> Acquire a method to develop and update knowledge, skills and abilities and to adapt them to the questions posed by changes in the social, theatrical and educational context.</p>
Contents	<p>An investigation of theatrical conventions, of the forms of the stage word and the dialectic truth / lie, artifice / emotion, from the forge of the 'Commedia dell'Arte' to the playful play, through the myth of Don Giovanni, from the Goldoni's theater of seduction to the twentieth century fiction and metatheatrical outcomes. In reading the texts, particular attention will be paid to the European theatrical dimension and to the link between theater / music / cinema.</p>
Course program	
Bibliography	<p>A.Perrucci, <i>Il convitato di Pietra</i>, ed. by R. De Simone, Torino, Einaudi, 1998</p> <p>L. Da Ponte-W. A. Mozart, <i>Il dissoluto punito o sia Il Don Giovanni</i>, in <i>Libretti d'opera italiani dal Seicento Novecento</i>, ed. by G. Gronda e P. Fabbri, Milano, Mondadori, 1997, pp. 777-842</p> <p>C. Goldoni, <i>Il bugiardo</i>, ed. by di A. Zaniol, with an Introduction by G. Almansi, Venezia, Marsilio, 2001</p> <p>L. Pirandello, <i>Enrico IV</i>, Introduction by di N. Borsellino, Preface and notes by R. Morabito, Milano, Garzanti, 2012</p> <p>C. D'Angeli, <i>La parola drammatica, Aspetti di soggettività nella parola drammatica e Artificio e credibilità nel testo drammatico</i>, in Ead., <i>Forme della drammaturgia</i>, Torino, Utet, 2004, pp. 33-82</p>
Notes	<p>The study of the texts will be supplemented by multimedia materials provided during the course. The reading of <i>Don Giovanni</i> by Molière is strongly recommended. For biographical and critical informations about Goldoni and Pirandello it is also advisable to use a manual of literary history chosen by the student. The teacher will provide texts for which there is no availability.</p>
Teaching methods	<p>Lesson is an open work, so students are called to take an active role in the formation of their person in a laboratory dimension that includes workshops' researches, the critical contribution of scholars and the direct witness of actors and theater directors. The reading / understanding / interpretation process of theatrical and audiovisual witnesses also aims at educating to the value of the stage word through images and to the development and promotion of relational dynamics.</p>
Assessment methods	<p>The necessary interaction in the training course means that the outcome of the final exam, in oral form, is the last expression of an ongoing monitoring that also includes a check of the</p>

	workshops' researches.
Further information	