

<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>		SSD	CFU
Basic teaching activities	10 F/1	L-FIL-LET/10	9

<b>Class schedule</b>	
Period	Second Semester Academic Year 2018/2019
Year	II
Type of class	Lectures and workshops

<b>Time management</b>	
Hours measured	1 hours = 60 minutes
In-class study hours	60
Out-of-class study hours	155

<b>Academic calendar</b>	
Class begins	11 March 2018
Class ends	31 May 2018

<b>Syllabus</b>	
Prerequisite requirements	
Expected learning outcomes	<p><i>Knowledge and understanding</i>  Knowledge of 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</p>

	<p>expression of critical thinking.</p> <p><i>Communicating knowledge and understanding</i> 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>The course will propose a multiple focus on the forms, places and theatrical conventions from the Commedia dell'Arte to Goldoni, the directorial choices of Strehler and Binasco following the footsteps of Arlecchino, the dramaturgy of Pirandello, a century after the writing of <i>L'uomo, la bestia e la virtù</i>, until the great acting trials of Marta Abba and Titina De Filippo. An identity kaleidoscope on stage: men and women with their ghosts and fragments of life, truth, appearances and hypocrisies, filtered through speech, silence and performing arts. The study of theatrical literature will also be conceived from a comparatistic and cross-medial point of view.</p>
Course program	
Bibliography	<p>R. Alonge - F. Perrelli, <i>Storia del teatro e dello spettacolo</i>, Torino Utet, 2015.</p> <p>C. Goldoni, <i>Il servitore di due padroni</i>, ed. by V. Gallo, Venezia, Marsilio, 2011.</p> <p>L. Pirandello, <i>L'uomo, la bestia e la virtù</i>, in Id., <i>Maschere nude</i>, ed. by A. d'Amico, vol II, Milano, Mondadori, 1999, pp. 283-389.</p> <p>L. Pirandello, <i>Come tu mi vuoi</i>, ed. by R. Alonge, Milano, Mondadori, 1993.</p> <p>E. De Filippo, <i>Filumena Marturano</i>, in Id., <i>Teatro</i>, vol. II. <i>Cantate dei giorni dispari</i>, t. I, ed. by N. De Blasi e P. Quarenghi, Milano, Mondadori, 2005, pp. 485-646.</p>
Notes	<p>With reference to the manual of history of the theater, it should be noted that precise information regarding the pages to be studied will be provided during the course. Multimedia materials will also be provided.</p>
Teaching methods	<p>The lesson is an open work and the students are called to take an active part in the formation of their person, in a laboratory</p>

	<p>dimension that also includes the critical contribution of scholars and professionals in the field, actresses / actors and theater directors, from the perspective of research-action and learning by doing. The process of reading / understanding / interpreting theatrical and audiovisual testimonies also aims to educate to the value of the scenic word through images, to develop and promote the knowledge of the dynamics and specificity of theatrical communication.</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 workshops' researches.</p>
Further information	