

Main Informations about Teaching	Italian Theatrical Literature		
Course of Study	Communication Sciences		
Formative Credits	9		
Attendance obligation	No		
Language	Italian		
Theacher	Name Surname	Mail address	SSD
	Stella Castellaneta	stellamaria.castellaneta@uniba.it	L-FIL-LET/10
Details of Formative Credits	Disciplinary Area 10 F/1	SSD L-FIL-LET/10	9 credits
Delivery Mode			
Dispensing period	Second Semester		
Year of Study	Second Year		
Delivery Mode	The course consists of video lessons and conference calls.		
Organization of Teaching			
Kind of hours	60 minutes		
Hours of the course	60		
Hours of individual study	155		
Calendar			
Start of teaching activities	March 11, 2021		
End of teaching activities	May 31, 2021		
Syllabus			
Prerequisites			
Results of expected learning	<p>Knowledge and understanding. Knowledge of the structures and forms of the scenic word, through an investigation by example of the main theoretical-practical junctions of the theatrical tradition on page and on stage.</p> <p>Knowledge and applied understanding skills. Process of elaboration / integration / verification of the acquired knowledge, also, but not only, with reference to the professional curriculum, in order to offer contextualized and historicized answers.</p> <p>Autonomy of judgment To hoard the knowledge acquired and the experiences achieved, through the expression of critical thinking.</p> <p>Ability to learn Acquire a method that allows you to develop and update your wealth of knowledge, skills and abilities, to adapt it to the questions posed by changes in the social, theatrical and educational context.</p> <p>Communication skills. Multidisciplinary interaction between communication codes, starting from the formative role of the theater as a place dedicated to combining knowledge, skills and territory.</p> <p>Teaching content.</p>		

Teaching contents	<p>Identity and contamination, the lexicon of emotion are the genetic cores of a path that aims to investigate issues underlying the tradition and theatrical communication, returned through the voices of the protagonists, forms, places and scenic conventions from the Renaissance to the contemporary age. From a cross-media perspective, the study of female roles, on page and on stage, and of fiction / memory (amnesia), in its authorial and actor forms, takes on particular importance. The anthology of works aims to reconstruct the stages of a common thread that spans the centuries, from Barbara Salutati to Adriana Asti.</p>
Program	
Texts	<p>N. Machiavelli, <i>Mandragola</i> (Oscar Mondadori) C. Goldoni, <i>La vedova scaltra</i> (Marsilio) C. Goldoni, <i>Locandiera</i> (Marsilio o BUR) L. Pirandello, <i>Enrico IV</i> (BUR) L. Pirandello, <i>Come tu mi vuoi</i> (Garzanti) E. De Filippo, <i>Filumena Marturano</i> (Einaudi o Mondadori) N. Ginzburg, <i>Ti ho sposato per allegria</i> (Einaudi)</p> <p>Recommended bibliography</p> <p>For the history of theater from the Renaissance to the twentieth century (a manual of your choice):</p> <ul style="list-style-type: none"> • R. Alonge - F. Perrelli, <i>Storia del teatro e dello spettacolo</i>, Torino, Utet, 2015 (pp. 33-109, 196-211, 220-331). • <i>Storia del teatro. Le idee e le forme dello spettacolo</i>, a cura di L. Allegri, Roma Carocci, 2017 (pp. 69-255). <p>Insights:</p> <ul style="list-style-type: none"> • Giulia Tellini, <i>L'officina sperimentale di Goldoni. Da 'La donna volubile' a 'La donna vendicativa'</i>, Firenze, Società Editrice Fiorentina, 2020 (pp. 182-199). • Myriam Trevisan, <i>Pirandello e Marta Abba. Le ultime opere teatrali del Maestro (1925-1936)</i>, Roma, Carocci, 2019 (pp. 57-86, 149-158). • Riccardo Castellana, <i>Finzione e memoria. Pirandello modernista</i>, Napoli, Liguori, 2018 (pp. 63-96). • Giorgio Taffon, <i>Maestri drammaturghi nel teatro italiano del '900</i>, Roma-Bari, Laterza, 2012 (capp. 2, 3, 4). • Stella Castellaneta, <i>'Un brulichio di dialoghi in testa'. Conversazione con Natalia Ginzburg e Adriana Asti</i>, in <i>(Auto)narrativas: hacia la construcción de un canon alternativo en italiano</i>, edición de Sara Velázquez García y Laureano Núñez García, Salamanca, Ediciones de la Universidad de Salamanca, 2020 (pp. 239-253).

Notes to the reference texts	Teaching materials by the chair and digital resources will be available under 'file' in the Teams classroom of the course. The readings indicated in the recommended critical bibliography constitute a possible in-depth study for attending students and a reference bibliography for non-attending students. As regards the history of the theater, it is specified that the study will be addressed in a particular way to the Italian dramaturgy and theatrical scene, with particular regard to the authors and the works in the program.
Teaching methods	The lesson is an open work and students are called to take an active part in the training of their person in a laboratory dimension that also includes the critical contribution of scholars and operators in the sector, with a view to action research and learning by doing. The process of reading / understanding / interpretation of theatrical and audiovisual testimonies would also educate to the value of the scenic word in images, develop and promote knowledge of the dynamics and specificities of theatrical communication.
Evaluation methods	Final oral exam. The evaluation may also take into account individual, non-compulsory papers, congruent with the program. The exam calendar is published on the Course website and on Esse3 Portal.
Assessment criteria (for each expected learning outcome indicated above, it is described what the student is expected to know or be able to do in order to demonstrate that a learning outcome has been achieved and at what level).	<p><i>Knowledge and understanding</i> Knowledge of the specificities of theatrical communication between literature and stage.</p> <p><i>Applied knowledge and understanding</i> Ability to verify the knowledge acquired also in other literary and theatrical contexts.</p> <p><i>Autonomy of judgment</i> Ability to promote autonomous cognitive paths, starting from the critical reading of the texts in the program.</p> <p><i>Communication skills</i> Ability to adequately express the knowledge acquired.</p> <p><i>Ability to learn</i> Take charge of cognitive functioning through the acquisition of methods and techniques useful for the development of knowledge and skills.</p>
Thesis Requirements and / or methods of assignment	The degree thesis can be assigned to students who have actively attended the course.
Receiving	Receiving hours are published on the teacher's web page in the didactic section. Times may vary. Students are asked to check for notices / communications in the Teams classroom, on the teacher's page and on the Department's website.