

General Information	
Academic subject	Classics in the History of Performing Arts
Academic year	2021-2022
Degree course	LM65, Performing Arts
Department	Lettere Lingue Arti. Italianistica e culture comparate, Università degli Studi di Bari Aldo Moro
ECTS credits	6
Compulsory attendance	See article 6 of the "Course Guidelines" available on the Course webpage
Language	Italian

Subject teacher	Name Surname	Mail address	SSD
	Claudio Schiano	claudio.schiano@uniba.it	L-FIL-LET/05

ECTS credits details	SSD	ECTS credits
Basic teaching activities	L-FIL-LET/05	6

Class schedule	
Period	I
Year	1
Type of class	Lecture, workshops and team working

Time management	
Hours	150
In-class study hours	42
Out-of-class study hours	108


Academic calendar	
Class begins	27/09/2021
Class ends	10/12/2021

Syllabus	
Prerequisites/requirements	Basic knowledge about the history of Greek and Latin theatre. Basic knowledge about the history of performing arts in the modern age.
Expected learning outcomes	<ul style="list-style-type: none"> • <i>Knowledge and understanding</i> The student should get a well-founded knowledge of the most important aspects of classical tradition in contemporary times, with a peculiar focus on the reception of Classical figures, myths and ideological patterns within the performing arts (theatre, cinema, dance, television, music, and so on). • <i>Applying knowledge and understanding</i> Through the analysis of texts, audio-visual documents and performances, the student becomes able to

	<p>recognize classical patterns, to evaluate how they are reused and how they evolve, and to understand why modern authors choose to re-enact or modify them.</p> <ul style="list-style-type: none"> • <i>Making informed judgements and choices</i> The aim of the course is to refine the student's critical skills in the fruition of performances: the student should be able to make his/her own judgement while placing the product(s) in a historical and diachronic perspective. • <i>Communicating knowledge and understanding</i> The student should be able to explain what he/she learns with criticism and with a correct and precise language. • <i>Ability to continue learning</i> Through the workshop activities, the student learns how to apply the tools of analysis and interpretation to many different objects of his/her own choice.
--	--

Course program	<i>Antigone/Antigones</i>
Contents	<p>The course runs in two phases. At first, the figure of Antigone and her position in the Theban saga will be investigated in Classical sources, particularly in Sophocles (<i>Antigone</i>, <i>Oedipus at Colonus</i>), Euripides (<i>Phoenicians</i>) and Seneca (<i>Phoenicians</i>): variants and innovations in the construction of the plot and the progressive definition of Antigone's character within the saga will be explored; in particular, the ethical issues that the dramas highlight will be questioned. Thereafter, through workshops and team working a meditation on the philosophical, anthropological, sociological, psychoanalytic interpretations of Antigone's choice, from Hegel to the 20th century feminist thought, will lead to an examination of different experiences of reception, manipulation and disguise of the Classical myth in modern performing arts, from Robert Garnier, Tommaso Traetta, Vittorio Alfieri, Friedrich Hölderlin, Jean Cocteau / Arthur Honegger, Carl Orff, Bertolt Brecht, Marguerite Yourcenar, up to the Living Theater and to Marco Bellocchio's movies.</p>
Bibliography	<p>Students without a basic knowledge about ancient theatre should study one of the following handbooks:</p> <ul style="list-style-type: none"> - M. DI MARCO (cur.), <i>Storia del teatro greco</i>, Carocci, Roma 2020; - B. GENTILI, <i>Lo spettacolo nel mondo antico: teatro greco e teatro romano arcaico</i>, Bulzoni, Roma 2006; - G. GUIDORIZZI (cur.), <i>Introduzione al teatro greco</i>, Mondadori, Milano 2003; - G. MASTROMARCO-P. TOTARO, <i>Storia del teatro greco</i>, Mondadori-Le Monnier, Firenze 2008.

	<p>Sophocles' <i>Antigone</i> is to be read in a modern language translation, for instance:</p> <ul style="list-style-type: none"> - Sofocle, Anouilh, Brecht, <i>Antigone. Variazioni sul mito</i>, a cura di M.G. CIANI, Marsilio, Venezia 2000; - Sofocle, <i>Antigone, Edipo re, Edipo a Colono</i>, a cura di F. FERRARI, Rizzoli, Milano 2007; - Sofocle, <i>Antigone</i>, a cura di F. PUCCIO, trad. di S. BETA, La vita felice, Milano 2020. <p>About the ancient and modern reception of Antigone, outstandingly within performing arts, S. FORNARO, <i>Antigone. Storia di un mito</i>, Carocci, Roma 2012 is to be read.</p> <p>Further bibliography will be suggested during the course: a list will be available at the end of classes.</p>
Notes	<p>During the classes, a dossier of source materials (mostly in Italian translation) will be provided; moreover, audio-visual documents may be showed (movies, or filming of theatre performances, operas, dance, etc.). An in-depth analysis of all such sources is required for the exam; a list of the sources will be available at the end of classes.</p>
Teaching methods	<p>The course is taught with a mixed methodology: a cycle of lectures will define the theme at the start, while the second part of the course is structured as a workshop: under the teacher's supervision, the students are expected to scrutinize specific aspects, individually or in a team, and write papers which will be discussed in class.</p>
Assessment methods	<p>Oral examination. The active participation to the classes, the constructive effort to increase the group's knowledge, and written paper are taken into account for the final marks. The examination timetable is published on the site of the Degree Course and on Esse3.</p> <p>To register for the examination, usage of the Esse3 system is mandatory.</p>
Evaluation criteria	<p>The oral examination is aimed at verifying:</p> <ul style="list-style-type: none"> • if the student can read, interpret and analyse dramatic texts, movies, and performances, with a focus on the reuse of classical patterns; • if the student can understand the cultural and historical background and appreciate the transmission of classical patterns and ideas to the modern civilization(s); • if the student can make original judgements, in a coherent and well-founded way, on what he/she learns; • if the student masters specialized languages; • if the student can find individual paths of self-learning and research, during the workshop.
Further information	<p>Office hours are published on the teacher's web page.</p>



These times are subject to change. Students are advised to check the teacher's web page and the department website for possible variations.

Students experiencing any difficulty in studying for the exam may contact the teacher during his office hours or request an appointment by email.

Students who are unable to attend for the required number of hours must contact the teacher after the end of the semester.