

Academic subject	Classics in the History of Performing Arts
Degree course	L10 Humanities
Year of the course	First
Department	Dipartimento di Lettere Lingue Arti. Italianistica e Culture Comparate - Università degli Studi di Bari Aldo Moro
Subject area	Disciplines of performing arts and music
SSD	L-FIL-LET/05
ECTS credits	6 (Study Hours: 150)
Language	Italian
Type of class	Lectures
Compulsory attendance	See Regolamento Didattico, art. 7.
Learning Objectives	The student is expected to refine his skills about the historical development of cultural, ideological and technical patterns passing into contemporary cultures from classical civilization in a wide range of performing arts (theatre, dance, music, cinema, television), and to recognize continuity and profound transformations.
Prerequisites	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 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. • <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.

	<ul style="list-style-type: none"> • <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.
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.
In-class study hours	42 Class begins 27th September 2020
Classrooms and class times	Calendario lezioni

Academic subject	Classics in the History of Performing Arts		
Academic Year	2020-2021	Semester	First
Teacher	Claudio Schiano	claudio.schiano@uniba.it	
Teacher's web page	https://www.uniba.it/docenti/schiano-claudio		
Syllabus			
Course contents	<p>Electra: the mourning, the hatred, the revenge, the redemption.</p> <p>The course is split into two parts. In the first part, the figure of Electra will be investigated, since the Classical myth in the tragedies by Aeschylus (<i>The libation bearers</i>), Sophocles (<i>Electra</i>) and Euripides (<i>Electra</i>, <i>Orestes</i>); variations in the characters and in the plot will be explored, as well as the main issues that the dramas highlight (family ties, sexuality, femininity, psychological and psychoanalytical dynamics, etc.). The second part of the course is made of seminars and workshops. The students are required to examine on their own, under the teacher's supervision, many different experiences of reception, of manipulation, and of transformation of the myth, especially in the twentieth century: Hugo Von Hoffmansthal (and Richard Strauss), Eugene O'Neill, Marguerite Yourcenar, Luchino Visconti, Pier Paolo Pasolini, till to the most recent plays, such as those of Giovanni Testori, of Mikis Theodorakis and of Romeo Castellucci (Societas Raffaello Sanzio).</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"> - G. ANTONUCCI, <i>Storia del teatro greco e latino da Eschilo a Seneca</i>, Studium, Roma 2008; - 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>The tragedies written by Aeschylus (<i>The libation bearers</i>), Sophocles (<i>Electra</i>) and Euripides (<i>Electra</i>) are to be read in a modern language translation; for instance:</p> <ul style="list-style-type: none"> - Eschilo, <i>Orestea</i>, introduzione di V. DI BENEDETTO, traduzione e note di E. MEDDA, L. BATTEZZATO, M.P. PATTONI, Rizzoli, Milano 1995; - Sofocle, <i>Aiace. Elettra</i>, introduzione e note di E. MEDDA, traduzione di M.P. PATTONI, Rizzoli, Milano 1997; - Euripide, <i>Ecuba. Elettra</i>, introduzione e traduzione di U. ALBINI, note di C. BEVEGNI, Garzanti, Milano 1983. 		

	<p>About the ancient and modern reception of Electra, outstandingly within performing arts, F. CONDELLO, <i>Elettra. Storia di un mito</i>, Carocci, Roma 2010 is to be read.</p> <p>More bibliography will be suggested during the course. All the listed books may be found in the libraries of the Departments of <i>Lettere lingue arti</i> or <i>Studi umanistici</i>.</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.</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 and the students become protagonists: under the teacher's supervision, they 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.</p> <p>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>
Thesis	<p>Attending the course is required for the students aiming to write the final dissertation in this discipline. A strong knowledge of Greek and Latin theatre (at least in modern translation) and the ability of reading at least two foreign languages are required. The topic is assigned after an interview intended for discovering the student's skills and interests. The topic should be defined at least seven months before the deadline for the submission of the dissertation. For further information, see the "Regolamento didattico" for the course.</p>
Further information	<p>Office hours are published on the teacher's web page. These times are subject to change. Students are advised to check the teacher's web page and the department website for possible variations</p> <p>Students experiencing difficulty in preparing the exam may contact the teacher during his office hours or request an appointment by email.</p> <p>Students who are unable to attend for the required number of hours must contact the teacher after the end of the semester.</p>