

**VISUAL AND PERFORMING ARTS STUDIES
ACADEMIC YEAR 2023-2024
CLASSICS IN THE HISTORY OF PERFORMING ARTS**

General information	
Year of course	I Year
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS)	6
SSD	L-FIL-LET/05
Language	Italian
Mode of attendance	According to the "Course Guidelines" 4.2, attendance is not mandatory, but strongly recommended.

Professor/ Lecturer	
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Department and address	Palazzo Ateneo, II Floor, Room 32
Virtual room	Teams: 4c8g065
Office Hours and Modalities	Students are invited to contact the teacher by email and arrange a meeting.

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
150	42		108
CFU/ETCS			
6	6		

Learning Objectives	The course focuses on the relationship between contemporary performing arts and classical Greek and Latin cultural heritage.
Course prerequisites	Basic knowledge of the history of Greek and Latin theatre. Basic knowledge of the history of performing arts in the modern age.

Teaching strategies	The course will be delivered using a mixed teaching methodology: the general framework of the course topics, for which the communication method favours interactive teaching, is followed by a seminar phase in which the student is the protagonist; in the final part, under the supervision of the teacher, students delve into specific subject areas, both through the production of written essays and through seminar discussions on the chosen topics. The study of the textual, musical or visual product in which the development of the theme followed during the course materialises in a specific historical phase is always at the heart of the teaching activity: the study is only partially carried out by the teacher, who limits himself to suggesting the elements of the context, but is largely entrusted to classroom discussion among the students, who are encouraged to put into practise the
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	skills of dramaturgical, cinematographic, musical analysis, etc. acquired during the course.
Expected learning outcomes in terms of	
DD1 Knowledge and understanding on:	The student should acquire a sound knowledge of the most important aspects of the Greek and Latin tradition in contemporary times, with special attention to the reception of classical figures, myths and ideological patterns in the performing arts (theatre, cinema, dance, television, music, etc.).
DD2 Applying knowledge and understanding on:	Through the analysis of texts, audiovisual documents and performances, the student will be able to recognise classical patterns, evaluate how they are reused and how they evolve, and understand why modern authors re-enact or change them.
DD3-5 Soft skills	<ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> The aim of the course is to refine the student's critical skills in understanding performances: the student should be able to form his/her own judgements and place the product(s) in a historical and diachronic perspective. • <i>Communicating knowledge and understanding</i> The student should be able to comment on the texts by placing them in their historical and literary context. The student should be able to explain what he/she has learnt critically and with correct and precise language. • <i>Capacities to continue learning</i> Through the workshop activities, the student learns to apply the tools of analysis and interpretation to many different objects of his/her choice.
Syllabus	
Content knowledge	<p>Women as victims of war: Hecuba, Andromache and the others.</p> <p>After some introductory lessons devoted to the study of the historical, anthropological and cultural values of classical myth and its reception in contemporary civilisation, as well as to deepening the students' knowledge of the forms of the performing arts in antiquity, the course begins with the study of some of Euripides' tragedies (<i>Hecuba, Andromache, The Trojan Women</i>), in which the Trojan myth is used to reflect on the madness of war, the senseless massacres and the shattering of individual and family events caused by the conflict; and above all, about the fragility of women in war and the tragic consequences women have to suffer (rape, subjugation/slavery, etc.). These themes are then examined along the afterlife of these dramas, both in modern productions and in the new versions (through the various audiovisual languages of modernity) that draw more or less explicit inspiration from them: in the theatre of the Baroque (Racine), in the musical theatre of the eighteenth and nineteenth centuries (Paisiello, Rossini), in the music of the twentieth century (Malipiero, Berlioz, Barber), in dance (Graham, Mats Ek/Niko Roehlccke), in contemporary theatre (Bentley, Sartre, Motus) . Finally, some lessons are devoted to women in war cinema, with special attention to the stories of rapes in the Bosnian conflict told by women directors.</p>
Texts and readings	Students without a basic knowledge of ancient theatre should study one of the following manuals: - M. DI MARCO (cur.), <i>Storia del teatro greco</i> , Roma, Carocci, 2020;



	<p>- B. GENTILI, <i>Lo spettacolo nel mondo antico: teatro greco e teatro romano arcaico</i>, Roma, Bulzoni, 2006;</p> <p>- G. GUIDORIZZI (cur.), <i>Introduzione al teatro greco</i>, Milano, Mondadori, 2003;</p> <p>- G. MASTROMARCO-P. TOTARO, <i>Storia del teatro greco</i>, Firenze, Mondadori-Le Monnier, 2008.</p> <p>It is required to read Euripides' tragedies, <i>Hecuba</i>, <i>Andromache</i> and <i>The Trojan Women</i>, in Italian or English, in an edition chosen by the student; for example:</p> <p>- Euripide, <i>Ecuba</i>, a cura di L. BATTEZZATO, Milano, Rizzoli, 2010;</p> <p>- Euripide, <i>Andromaca</i>, a cura di C. BARONE, Milano, Rizzoli, 1997;</p> <p>- Euripide, <i>Troiane</i>, a cura di V. DI BENEDETTO e E. CERBO, con un saggio di P. MIELI, Milano, Rizzoli, 1998.</p> <p>Reading of at least three of the essays included in this volume is required: <i>Troiane classiche e contemporanee</i>, a cura di F. CITTI, A. IANNUCCI e A. ZIOSI, Hildesheim, Olms, 2017.</p> <p>Further literature can be given during the course: a list will be provided at the end of the class.</p>
Notes, additional materials	<p>During the class, a dossier of source material (usually in Italian translation) will be provided; audiovisual documents may also be shown (films or footage of theatre performances, operas, dance, etc.). An in-depth analysis of all these sources is required for the exam; a list of sources will be available at the end of the class.</p>
Repository	<p>The manuals, source texts and other reading material are available in the libraries of the Dipartimento di Ricerca e Innovazione Umanistica. In addition, the scans of the sources or other in-depth readings (for pedagogical use only) will be made available in pdf format in the MS Teams class and/or in a special folder in the cloud, the references of which will be announced - exclusively to the students - at the beginning of the class or upon their request by email and will be accessible for at least three years.</p>

Assessment	
Assessment methods	<p>In order to determine the achievement of the expected learning outcomes, the examination will be conducted according to the following methods.</p> <p>The final examination will be exclusively oral: a series of questions will be asked on the topics covered in class, both in relation to the Euripidean dramas and to their modern interpretations and recasts (at least one question for each part), to which the student will have to give a comprehensive and reasoned answer, demonstrating a direct and thorough knowledge of the texts and audiovisual documents studied during the course. Active participation in the course, constructive contribution to seminar discussions and, if required, preparation of written work are essential elements for assessment.</p> <p>Use of the Esse3 system is compulsory to register for the examination.</p> <p>The examination calendar will be published on the Degree Course website and on Esse3.</p>
Assessment criteria	<p>The oral examination aims to test:</p> <ul style="list-style-type: none"> - whether the student can read, interpret and analyse dramatic texts, films and performances, with an emphasis on the re-use of classical patterns; - whether the student can understand the cultural and historical background and assess the transfer of classical patterns and ideas to modern civilisation(s);



	<ul style="list-style-type: none">- whether the student is able to evaluate what he/she has learnt independently, coherently and soundly;- if the student has mastered the technical language;- if the student is able to find individual ways of self-learning and research (especially during the workshop).
Final exam and grading criteria	<p>Final marks (out of 30) are awarded according to the following scale:</p> <p>1-17: insufficient knowledge of the phenomena related to the classical tradition in the contemporary performing arts; serious errors in the analysis and interpretation of dramatic, theatrical, cinematic, musical texts and products, etc.; poor contextualisation skills.</p> <p>18-21: sufficient knowledge of phenomena related to the classical tradition in contemporary performing arts; adequate understanding of texts/products but not error-free; modest ability to contextualise; limited judgement and research autonomy.</p> <p>22-24: adequate knowledge of the development of the classical tradition in the contemporary performing arts; adequate understanding of the texts/products, sometimes with minor errors; good exposure skills, mastery of appropriate specialist vocabulary.</p> <p>25-27: good knowledge of the historical path of the classical tradition in contemporary performing arts; correctness in the analysis and interpretation of the texts/products and in their contextualisation; sufficient independence in work and individual study.</p> <p>28-30: solid knowledge of the historical path of the classical tradition; very good ability to analyse and interpret texts/products in the contemporary performing arts and to contextualise them, in an original way; ability to link phenomena in a synchronic and diachronic sense.</p> <p>30 cum laude: excellent knowledge of the development of the classical tradition in the contemporary performing arts; profound ability to analyse, interpret and contextualise texts/products; full autonomy of assessment and individual study. The acquisition of soft skills at a high level is essential for the attainment of Honours.</p> <p>The examination is considered passed if the mark is greater than or equal to 18.</p>
Further information	<p>Class attendance is compulsory for those wishing to write their thesis in this discipline. A constant knowledge of the history of Greek and Latin theatre, at least in Italian translation, is required; no less than one modern foreign language, preferably two, should be mastered in order to be able to read the specialised bibliography. The topic of the dissertation should be chosen after a discussion of the student's abilities and interests at least seven months before the deadline for submission of the dissertation.</p>