

**VISUAL AND PERFORMING ARTS STUDIES  
ACADEMIC YEAR 2023-2024  
FRENCH DRAMATURGY**

General information	
Year of the course	I Years
Academic calendar (starting and ending date)	I Semester (25/09/2023 – 13/12/2023)
Credits (CFU/ETCS):	6
SSD	L-LIN/03
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
Name and Surname	Michele Sollecito
E-mail	michele.sollecito@uniba.it
Telephone	
Department and address	Dipartimento di Ricerca e Innovazione Umanistica (DIRIUM) Palazzo Ateneo, Fist Floor
Virtual room	
Office Hours (and modalities: e.g., by appointment, on line, etc.)	Monday 16.00-17.00 at Palazzo Ateneo, 1st floor, room n° 39. It would be preferable to arrange an appointment in advance by email

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
<p>1. The course of study trains professionals capable of working in the world of entertainment (theater, cinema and music) both in the field of organization and management of cultural structures and events, and in the field of criticism and creative production.</p> <p>2. In this perspective, the course aims to deepen the basic knowledge in the field of Italian and European literature and drama, acquired during the three-year course. Similarly, the curriculum intends to provide students with a set of specialized skills related to the history of theatre, film analysis and the history of musical theatre. Finally, through a variety of proposals in related disciplines, the course aims to strengthen the knowledge and understanding of artistic, anthropological, geographical, linguistic, legislative and economic phenomena. The ability to apply the acquired knowledge will be developed through the analysis of plays and shows, theatrical and cinematographic, but also in the contexts of the teaching laboratories and in the context of the compulsory internship and</p>



	<p>apprenticeship activities, as well as in the final phase of the thesis work degree. The theoretical insights and method lessons allow the student to apply the acquired skills, even to new contexts, and to objects of study not directly covered during the course, developing skills that will be particularly useful in his professional life. The practice of the mandatory laboratories, dedicated to learning the technical aspects of the work of the cultural operator in the world of entertainment, will allow the learner to concretely acquire specific tools and familiarity with audiovisual languages. The presence of 3 university credits dedicated to internships and apprenticeships, given their highly professional character, ensures the use of innovative teaching methods based on guided experimentation with directing tests, organizational management, written reviews of shows or script writing. The 9 credits chosen by the second year then allow students to acquire additional disciplinary and transversal skills, with activities chosen by the student from among those promoted by the Cds (seminars, conferences, laboratories), allowing them to deal directly with issues relating to stage, theater direction, scenography, theater and film criticism. The knowledge of at least one language of the European Union (thanks to the foreign language laboratories which make use of the collaboration of mother tongue linguistic experts), in addition to being an essential tool for working in the entertainment sector, constitutes a valid support for study of foreign dramaturgies, for the mastery of specialized lexicons, for the consultation of the bibliography, also in anticipation of the thesis work, as well as for participation in international mobility programs.</p> <p>3. Graduates in Performing Arts will be able to: act as theatre, television and film critics, and collaborate with newspapers, television stations and publishing houses; be employed in media and film libraries; be employed in public and private bodies that promote the production of shows and cultural policies (Museum curators and conservatories); operate in dissemination projects, education in theatrical, cinematographic and musical culture; use the dramaturgical techniques acquired for the elaboration of original works (Screenwriters, Set Designers); organize events related to the entertainment sector (concerts, theater or concert seasons, exhibitions, festivals, specialist fairs, conferences, film forums) (artistic directors).</p>
<b>Course prerequisites</b>	Basic knowledge of notions of history of acting, scenography, direction.

<b>Teaching strategie</b>	The course takes place in frontal lessons, with the support of video and power point projections relating to the contents of the programme.
<b>Expected learning outcomes in terms of</b>	<ul style="list-style-type: none"> <li>• <i>Making judgements</i></li> </ul> <p>Flexibility in the use of the methods and concepts studied in the course and the ability to deal with a bibliography that is no longer essential but specialized will be taken into account, thus demonstrating that one has refined one's critical capacity.</p>
<b>Knowledge and understanding on:</b>	
<b>Applying knowledge and understanding on:</b>	
<b>Soft skills</b>	



	<ul style="list-style-type: none"> <li>• <i>Communication skills</i> The student's ability to use an appropriate critical vocabulary, to argue about complex issues, taking into account the most significant critical contributions, will be evaluated.</li> <li>• <i>Ability to learn independently</i> The ability to understand and link the texts studied to precise historiographical contexts will be taken into account in relation to the study of dramaturgy in the Western tradition. Furthermore, the ability to export the acquired methodological tools to other fields and to identify possible research paths will also be taken into account, also for the purpose of choosing the degree thesis.</li> </ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	<p>The Show in France between the Second Empire and the Third Republic: vaudeville, operetta, bourgeois drama and the Café-Concert</p> <p><i>Monographic part</i></p> <p>The theater system in Paris, theater takings and the debate on the freedom of theaters in the press</p>
<b>Texts and readings</b>	<p><b>Texts</b></p> <p>Georges Feydeau, <i>Tailleur pour dames (Sarto per signora)</i> Hector Crémieux, Jacques Offenbach, <i>Orphée aux enfers (Orfeo all'Inferno)</i> Alexandre Dumas fils, <i>La Dame aux camélias (La Signora delle Camélie)</i></p> <p><b>Critical texts</b></p> <p>Maria Grazia Porcelli (a cura di), <i>Il teatro francese, 1815-1930</i>, Laterza, Roma-Bari 2009. Maria Grazia Porcelli, <i>Danseuses e Gommeuses al Café-Concert</i> Maria Grazia Porcelli, <i>Le fonti letterarie della Traviata</i> Maria Grazia Porcelli, <i>Introduzione a La Signora delle Camélie</i> (Taranto, Lisi) Jean Eméline, <i>La bourgeoisie dans la comédie de mœurs du XIX<sup>e</sup> siècle. Exécration et esaltation</i> Guido Paduano, <i>L'Honneur de la mythologie</i></p>
<b>Notes, additional materials</b>	The texts and other useful material - with the exception of the manual by Maria Grazia Porcelli (edited by), <i>Il teatro francese, 1815-1930</i> , Laterza, Rome-Bari 2009 - will be provided by the teacher.
<b>Repository</b>	Web site: Michele Sollecito, <a href="http://www.mappingparis.eu">www.mappingparis.eu</a>
<b>Assessment</b>	
Assessment methods	The exam consists of an oral interview. The final mark is given out of thirty. The exam is considered passed when the mark is greater than or equal to 18. The oral exam aims to evaluate the knowledge, skills and competences (cultural, disciplinary and methodological) acquired by the student during the training course. The test is divided into a series of questions focused on [indicate schematically parts of the program covered by the questions and - if possible - the impact of each in the final evaluation]. To achieve a high evaluation, in the answers the student must demonstrate that he/she has achieved an appropriate independence of judgment and an adequate

	capacity for argumentation and exposition. Honors are awarded when the student demonstrates that he/she has fully acquired the transversal skills envisaged in the learning outcomes.
Assessment criteria	<p>Knowledge and understanding: The student acquires a general knowledge of the history of live entertainment; the ability to place the history of theater in the context of the other arts; the ability to identify and describe the main dramaturgical and performative models.</p> <p>Applied knowledge and understanding: The student acquires knowledge of the major dramaturgical outcomes of the modern and contemporary European tradition through the analysis of the scenic text. It deepens the skills necessary for the recognition of the textual structure of the show.</p> <p>Making judgements: Exercise critical skills in the analysis of the course contents thanks to the acquisition of methodological and bibliographic tools.</p>
Final exam and grading criteria	<p>The final mark is given out of thirty. The exam is considered passed when the grade is greater than or equal to 18.</p> <p>The oral exam is divided into at least a couple of questions for each of the topics related to the history of dance, the protagonists and practices of the twentieth century. Each question is aimed at ascertaining the level of knowledge of the topics and concepts, the understanding of the contexts, the mastery of the specific language, the critical-interpretative ability. A test in which the student describes the topics in an approximate way, without precise references, does not reconstruct the contexts, expresses himself with a non-specific language and does not know how to argue the reasons for what he claims is considered insufficient; the test in which the student will imprecisely describe the concepts, contexts and protagonists but with a correct argumentation even if with a limited language in the use of specific terms will be evaluated as sufficient (18-21); the test in which the student builds the argument with little inaccuracies with reference to the topics, the protagonists and the theoretical and social contexts, with a correct language and with the use of terms, is considered fair (22-24). specific; good (25-27) is the test in which the student argues the answers in a detailed way, citing protagonists and theoretical-critical references, with an accurate and specific language, showing that he/she is oriented across the topics of the course, yes the test in which the student systematically discusses the contents of the course with references to the historical and theoretical context, with punctual references, demonstrating mastery of critical language, ease in arguing is considered excellent (28-30). Honors are awarded when the student demonstrates excellent acquisition of the transversal skills set out in the learning outcomes.</p>
<b>Further information</b>	