



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2018/2019		
BACHELOR'S DEGREE (BSC)	ARTS, MUSIC AND PERFORMING ARTS		
INTEGRATED COURSE	HISTORY OF CONTEMPORARY THEATRE		
CODE	15611		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	L-ART/05		
HEAD PROFESSOR(S)	SICA ANNA	Professore Ordinario	Univ. di PALERMO
OTHER PROFESSOR(S)	SICA ANNA	Professore Ordinario	Univ. di PALERMO
CREDITS	12		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	2		
TERM (SEMESTER)	2° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	SICA ANNA Tuesday 10:00 14:00 Viale delle Scienze Ed.12, settimo piano, stanza 711		

DOCENTE: Prof.ssa ANNA SICA

PREREQUISITES	No pre-requisite knowledge is requested
LEARNING OUTCOMES	Knowledge of the themes that concern theories, techniques, works of the contemporary theatre. The aims is to offer the capability to develop research fields on receptions and legacies by the contemporary Theatre. Acquisition of the capability to individualize the artistic and cultural value of different artistic forms and models of contemporary productions.
ASSESSMENT METHODS	Final oral exam. Evaluation scale: 30-30cum laude attests an advanced knowledge; 29-26 attests a proficient knowledge; 25-22 attests a good knowledge; 21-18 attests a basic knowledge
TEACHING METHODS	60 hours of frontal teaching: two hours classe for a total of 30 classes, supported by a practical workshop.

MODULE
HISTORY OF CONTEMPORARY THEATRE (MODULE A)

Prof.ssa ANNA SICA

SUGGESTED BIBLIOGRAPHY

Richard Scheckner, *Magnitudini della Performance*, (a cura di F. De Rjiu), Bulzoni, Roma, 1999;
Richard Schechner, (a cura di Aleksandra Jovicevic), *Il nuovo terzo mondo dei Performances Studies*, Bulzoni, Roma, 2017;/o / or Richard Scheckner, *Performance Studies*, Routledge, New York, 2002.
Mauro Cassara, *Al di la' di un concetto visibile. Teatro & teatralita: musica, poesia, recitazione*, Plumelia Edizioni, Bagheria/Palermo, 2017.

Testi teatrali di due autori a scelta e quattro testi teatrali di ciascun drammaturgo.

autore tra i seguenti:

Anton Chekhov,
Gabriele d'Annunzio,
Luigi Pirandello,
Salvo Licata,
Spiro Scimone,
Franco Scaldati,
Clifford Odets,
Thomas Wilder
David Mamet,
Tom Stoppard

AMBIT	50158-Musica e spettacolo, tecniche della moda e delle produzioni artistiche
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30

EDUCATIONAL OBJECTIVES OF THE MODULE

Analysis of the fundamental aspects of the contemporary stage as for as rules Realism, neo-Realism and post-Naturalism is concerned. Specifically, the goal is to reach an extended knowledge that can be able to individualise further themes and researching field on Italian, European as well as North-American contemporary theatre. Towards a final analysis on the contemporary stage techniques that include differences or similarities of theatre and theatricality.

SYLLABUS

Hrs	Frontal teaching
30	The topics of each two hours class are as follows: 1. Poetry and Politics in Twentieth-Century Theatre, I section 2. Poetry and Politics in Twentieth-Century Theatre, II section 3. Poetry and Politics in Twentieth-Century Theatre, III section 4. Gabriele d'Annunzio and Luigi Pirandello, I section 5. Gabriele d'Annunzio and Luigi Pirandello, II section 6. Poetic and Social Realism 7. Anton echov 8. Kostantin Sergei Stanislavky 9. Lee Strasberg and the Group Theatre 10. The Reform of Theatre Directing: Origins and Developments 11. The Contemporary Russian and North-American Tradition 12. Schechner Performance Actors and Theatre Directors 13. The Theories of Performance 14. Performance after Post-modern 15. The Avant-gardes in the Second Half of the Twentieth Century.

MODULE
HISTORY OF CONTEMPORARY THEATRE (MODULE B)

Prof.ssa ANNA SICA

SUGGESTED BIBLIOGRAPHY

Irene Scaturro, Il teatro di Anne Bogart, Bulzoni, Roma, 2015.
Anna Sica, Studi sulla performance, in 'Dizionario degli Studi Culturali', Meltemi, Roma, 2004; Poesia e politica nella drammaturgia di Salvo Licata, BIBLIOTECA TEATRALE, n. 113-4, Bulzoni, Roma, 2016; La regia teatrale di Arthur Penn, (in pdf)*.

Un testo a scelta tra:

J.L. Styan, Modern Drama in theory and practice 1, Realism and Naturalism, 2. Symbolism, Surrealism and the absurd, Cambridge, 2011;
o/or/Paolo Puppa (a cura di) Lingua e lingue nel teatro Contemporaneo, Bulzoni, 2007;

/o/ or/Laura Mariani, Pina Patti Cuticchio; /o / Laura Mariani, L'America di Elio De Capitani, CUEPRESS, Bologna, 2016;

o/or Anna Barsotti, La lingua teatrale di Emma Dante, ETS, Pisa, 2009; /or/ Josette Feral, Theatre and Violence, Milena Greco ed., 2011; o/or/ Anna Barsotti, Eduardo de Filippo o della comunicazione difficile, Cuepress, 2018.

Testi teatrali di due autori a scelta e quattro testi teatrali di ciascun autore autore tra i seguenti:

Anton Chekhov,
Gabriele d'Annunzio,
Luigi Pirandello,
Salvo Licata,
Spiro Scimone,
Franco Scaldati,
Clifford Odets,
Thomas Wilder,
David Mamet,
Tom Stoppard.

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SYLLABUS

Hrs	Frontal teaching
30	The topics of each two hours class are as follows: 16. The Theatre of Absurd: Samuel Beckett 17. The contemporary Vernacular Drama 18. Contemporary Comedians 19. Salvo Licata's Political Plays 20. The degrade 21. Spiro Scimone's Plays 22. Franco Scaldati's Albergheria Plays 23. The Contemporary Reception of the Improvvisa by Sicilian Puppets' Tradition 24. Clifford Odets' Political Plays 25. The Post-modern Dramaturgy 26. David Mamet's Plays 27. Tom Stoppard's Plays 28. Theatre and Theatricality in the Twenty-First Century, I section 29. Theatre and Theatricality in the Twenty-First Century, II section 30. Theatre and Theatricality in the Twenty-First Century, III section