



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2020/2021		
MASTER'S DEGREE (MSC)	MUSICOLOGY AND PERFORMANCE STUDIES		
SUBJECT	THEORIES AND TECHNIQUES OF ACTING		
TYPE OF EDUCATIONAL ACTIVITY	B		
AMBIT	50441-Discipline delle arti e dello spettacolo		
CODE	18424		
SCIENTIFIC SECTOR(S)	L-ART/05		
HEAD PROFESSOR(S)	SICA ANNA	Professore Ordinario	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	12		
INDIVIDUAL STUDY (Hrs)	240		
COURSE ACTIVITY (Hrs)	60		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
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	A good knowledge of the history of theatre and acting.
LEARNING OUTCOMES	The student will acquire an advanced knowledge of the Italian Nineteenth twentieth centuries acting, and he will be able to know the applications of the Italian method of the drammatica. Moreover he will extend his capability to understand developments and forms of the twentieth-century acting. Each student will obtain a more consciousness of his own capability to criticize, analyze and explore theories and techniques concerning acting now and then.
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.
EDUCATIONAL OBJECTIVES	Basically, the Student should be able to examine and discuss acting techniques and their application in a theatrical productions as well as in movie productions and in other kind of theatrical events.
TEACHING METHODS	The course includes 30 sessions - all sessions are two hours long, and a practical workshop of declamatory method of the drammatica.
SUGGESTED BIBLIOGRAPHY	Anna Sica, La drammatica-metodo Italiano: trattati normativi e teorici, Mimesis, Milano, 2013. Anna Sica, L'Arte massima (vol. I-parte prima), La rappresentativa nel novo stile: Norme e pratica del metodo italiano di recitazione (1728-1860), Mimesis, Milano, 2017.; o/or Anna Sica, The Italian Method of la drammatica, Mimesis, Milano, 2014 (English). Anna Sica, D'amore e d'arte. Le lettere a Eleonora Duse di Aleksandr Volkov, Mimesis, Milano, 2020. Anna Sica, Stanislavskij o dell'immedesimazione: Appunti per uno studio, (il docente fornira' il pdf) Un testo a scelta tra: Mariagabriella Cambiaghi, I cartelloni drammatici del primo Ottocento italiano, guerini scientifica, Milano, 2014 /o/ or/ Jim Davis, Comic Acting and Portraiture in Late-Georgian and Regency England, Cambridge University Press, 2015; o/or Sandra Pietrini (a cura di), L'Amleto di Cesare Rossi, (Nuovi Studi Fanesi, n. 27, anno 2013-14), Fano, Biblioteca Comunale Federiciana, 2014 /o/or/ David Wiles, The Players' Advice to Hamlet, Cambridge University Press, 2020. Sandra Pietrini, L' arte dell'attore dal Romanticismo a Brecht, Laterza, Bari-Roma, 2009 /o / Sandra Pietrini, Valeria Tirabasso, Shakespeare Off-scene/ Shakespeare un-seen: le scene raccontate nell'iconografia shakespeareana, edizionidipagina, Bari, 2016 or/ Kostantin Sergei Stanislavsky, Creating a Role. Bloomsbery Academy, 2013.

SYLLABUS

Hrs	Frontal teaching
60	THE ITALIAN METHOD OF LA DRAMMATICA The themes of each class follow: 1. From Improvvisa to Rappresentativa, section I 2. From Improvvisa to Rappresentativa, section II 3. Luigi Riccoboni Dell'Arte Rappresentativa 4. François Riccoboni L'arte del teatro 5. Dell'Arte rappresentativa: pantomime and declamation 6. The Classic Rappresentativa Acting 7. The Acting of the Italian method of the drammatica, or the Romantic Rappresentativa 8. The Acting of the Italian method of the drammatica, or the Neo-classic Rappresentativa 9. The Reform of the Rappresentativa: Roots and Routes of a National Art 10. The drammatica as a National Identity acting-method 11. The Acting Technique of the Classic Rappresentativa 12. The Acting Technique of the Romantic Rappresentativa 13. The Acting Technique of the Neo-classic Rappresentativa 14. The Application of the Key-Voices 15. The Application of the Assimilating Pitch 16. The Application of the Vocal Complexion 17. Eleonora Duse's Prompt-books 18. The Neo-classic Declamation in Eleonora Duse's Prompt--books, 19. Adelaide Ristori's Prompt-books 20. The Classic Declamation in Adelaide Ristori's Prompt-books 21. Tommaso Salvini's Prompt-books 22. The Romantic Declamation in Tommaso Salvini's Prompt-books 23. Comedy Declamation 24. Vernacular Declamation, or the Sicilian Oclave 25. The Reception of the drammatica in United Kingdom 26. The Legacy of the drammatica in Twentieth Century: Eduardo De Filippo, Vittorio Gassman, Carmelo Bene 27. Poetry and Declamation 28. The Erudition of the Great Leading Actor-Manager 29. The Dismantlement of the Leading Actor-manager Economical System and the Disappearance of the Italian Method of the drammatica 30. Luigi Rasi, the Last Declamation Master