



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2022/2023		
BACHELOR'S DEGREE (BSC)	DISCIPLINE DELLE ARTI, DELLA MUSICA E DELLO SPETTACOLO		
SUBJECT	HISTORY OF ACTING		
TYPE OF EDUCATIONAL ACTIVITY	B		
AMBIT	50158-Musica e spettacolo, tecniche della moda e delle produzioni artistiche		
CODE	15074		
SCIENTIFIC SECTOR(S)	L-ART/05		
HEAD PROFESSOR(S)	SICA ANNA	Professore Ordinario	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	6		
INDIVIDUAL STUDY (Hrs)	120		
COURSE ACTIVITY (Hrs)	30		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	3		
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 prerequisite
LEARNING OUTCOMES	Acquisition of capability to analyse different types of theatre directing and acting techniques. Acquisition of capability to individualise the differences of each acting technique and theatre directing. Capability to investigate each acting technique in its cultural and artistic context .
ASSESSMENT METHODS	Final oral exam. Evaluation scale: 30-30 cum 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	The analysis on the relations between the different acting and theatre directing styles and methods and the diverse artistic forms that, in particular have shaped the nineteenth- centuries Italian, European as well as North-American drama. Particularly, it will be investigate the relation between practices and reception of acting methods.
TEACHING METHODS	The course includes 30 sessions - all sessions are two hours long: The first 15 sessions are for the History of Theatre Directing; the following 15 sessions include the History of Acting.
SUGGESTED BIBLIOGRAPHY	Anna Sica, La drammatica-metodo Italiano, Mimesis, Milano, 2013.(fino a pag. 115) Chiara Pasanisi, L'Accademia Nazionale d'arte Drammatica (1935-1941), Mimesis, Milano, 2020. Irene Scaturro: Il teatro di Anne Bogart, l'attore, il training, le regie, Bulzoni, 2015 / o/or/ Anna Sica, Arnold Aronson, Uptown Downtown: New York Theatre from the Tradition to the Avant-garde, Mimesis 2001. Anna Sica, La regia teatrale di Arthur Penn, L'Epos, 2000 (in materiali didattici, formato pdf) Uno testo a scelta, o in versione inglese o in versione italiana, fra: Sergei Stanislavsky, Il lavoro dell'attore su se stesso, Laterza, 2008 / o/or/ Vasili Toporkov, Stanislavski in Rehearsal, Routeledge, 2004. Michail Cechov, La tecnica dell'attore, Dino Audino Editore, Roma, 1991. Lee Strasberg, Il sogno di una passione, Ubulibri, Milano, 1990. Svevolod Meyerchol'd, L'attore biomeccanico, (a cura di Fausto Malcovati), Ubulibri, Milano, 2001. Bertold Brechet, Scritti teatrali, Einaudi, Torino, 2001. Julian Beck and Judith Malina, Il lavoro del Living Theatre, Ubulibri, Milano, 2000. Jerzy Grotowski, Per un teatro povero, Bulzoni, Roma, 1970. Eugenio Barba, Al di la' delle isole galleggianti, Ubulibri, Milano,1985. Thomas Richards, Al lavoro con Grotowski sulle azioni fisiche, Ubulibri, 1997. Jurij Alschitz, La grammatica dell'attore. Il training, Ubulibri, Milano, 1998. Joe Farrell, Dario e Franca. La biografia della coppia Fo/Rame attraverso la storia italiana

SYLLABUS

Hrs	Frontal teaching
60	Theatre Directing Styles and Acting Methods: beyond a Visible Concept. Theatre Directig Styles 1. Actors' Direction 2. Stage Direction 3. The Nineteenth-Century Theatre Directing 4. Direction's rules: from Realism to the Physical Actions' System 5. The Method 's Directing: Lee Strasberg 6. Arthur Penn's Work 7. Improvisation in Naturalistic Theatre Directing 8. Chekhov and Theatre Directing 9. Luchino Visconti's Chekhovian Productions 10. Giorgio Strehler's Theatre Directing: from Realism to Symbolism, His Goldonian Productions 11. Literary and Politics in Strehler's Theatre Directing 12. Peter Brooke's Theatre Directing 13. Robert Wilson's Theatre Directing 14. One Actor-Play's Directing 15. Contemporary Directing Method: Directing without Acting Acting Methods 1. The Birth of the Actor I s. 2. The Birth of the Actor II s. 3. Women on Stage 4. Pantomime and the Structured Improvisation 5. Vernacular Acting 6. The Reception of the Italian Comedians' Acting in the Eighteenth Century 7. Acting of Tragedy and Comedy in Verses 8. Actor-manager in the Nineteenth-Century Italian, French and English Tradition 9. Stanislavsky System 10. The System in the United States: from The Group Theatre to the Actor's Studio 11. New York Avant-garde 12. Theatre and Anthropology: from Barba to Schechner 13. The Italian Contemporary Comedians: Dario Fo and Ferruccio Soleri 14. One Actor Play – Performer or Contemporary Comedian ? 15. A No-Actor Performer