



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società		
ACADEMIC YEAR	2023/2024		
MASTER'S DEGREE (MSC)	CLASSIC STUDIES		
INTEGRATED COURSE	HISTORY OF ROMAN THEATRE		
CODE	21303		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	L-FIL-LET/04		
HEAD PROFESSOR(S)	BIANCO MAURIZIO MASSIMO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)	BIANCO MAURIZIO MASSIMO	Professore Associato	Univ. di PALERMO
CREDITS	9		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	1° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	BIANCO MAURIZIO MASSIMO Thursday 10:00 12:00 Edificio 15, stanza 207NB: Gli studenti dovranno effettuare necessariamente la prenotazione tramite portale.		

DOCENTE: Prof. MAURIZIO MASSIMO BIANCO

PREREQUISITES	Students have to know the basics of the Latin language (phonology, morphology of the noun and the verb; syntax) and Latin literature in its periodization and evolution. They have to be able to translate texts and identify key messages. The students have to know the most important historical and cultural elements of ancient Rome.
LEARNING OUTCOMES	<p>Knowledge and understanding The aim of the course is that students must be able to learn about the ancient Rome literature, the specificities of theater genres, the theatrical practice and performance in ancient Rome, through the contribution from ancient and recent editions and also of translations and commentaries.</p> <p>Applying knowledge and understanding Ability to discuss about the interpretation of the dramatic texts, messages, artistic evaluation of authors.</p> <p>Making judgements Ability to offer opinions about exegesis of dramatic text, about artistic evaluation and personality of author.</p> <p>Communication skills Ability to communicate informations, questions, evaluations and solutions about the ancient Rome literature to specialist and non specialist audiences.</p> <p>Learning skills It is necessary to acquire learning method and personal deepening about dramatic, historical, anthropological problems and generally in literary problems.</p>
ASSESSMENT METHODS	<p>Final examination: oral questions During the oral examination, the students are required to answer oral questions regarding the entire study programme. The oral examination questions assess</p> <ol style="list-style-type: none">the knowledge and understanding of the contents of the course programmethe ability to discuss about the Theatre of ancient Rome, artistic evaluation of authors, the interpretation of dramatic texts,communication skillsacquisition of method of study and deepening of dramatic, historical, anthropological argument. <p>The exam consists of translation test and oral questions; Questions: students will be assessed according to the following criteria:</p> <ol style="list-style-type: none">The student demonstrates an inadequate understanding of the linguistic, dramatic, historical and literary aspects of a text; he doesn't make exegetical proposals and doesn't formulate admissible judgments; he expresses himself in an unconfident and incorrect language; he hasn't achieved any learning skills. Points: Insufficient evaluationThe student demonstrates just enough understanding of the linguistic, dramatic, historical and literary aspects of a text; he not always makes exegetical proposals and formulates admissible judgments; he expresses himself in an unconfident language; he demonstrates just sufficient learning skills. Points 18-19The student demonstrates an adequate understanding of the linguistic, dramatic, historical and literary aspects of a text; he makes adequate exegetical proposals; he formulates admissible judgments; he expresses himself in a correct language; he demonstrates sufficient learning skills. Points 20-23The student demonstrates a good understanding of the linguistic, dramatic, historical and literary aspects of a text; he makes convincing exegetical proposals; he formulates judgments autonomously; he expresses himself in an accurate language; he demonstrates significant learning skills. Points 24-27The student demonstrates excellent understanding of the linguistic, dramatic, historical and literary aspects of a text; he makes very convincing exegetical proposals; he formulates judgments autonomously; he expresses himself in a very accurate language; he demonstrates excellent learning skills. Points 28-30 <p>The final grades range from 18 to 30 points. A "cum laude" may be added to the highest grade (30) as an award of special distinction (30 cum laude) if the student shows a critical understanding of the course content and a solid competence of the dramatic literature.</p> <p>Students who were not able to attend the course can contact the teacher and agree to any changes to the program.</p>
TEACHING METHODS	Frontal teaching. Guided discussion on the proposed texts; In-depth activities.

MODULE TRAGIC THEATRE

Prof. MAURIZIO MASSIMO BIANCO

SUGGESTED BIBLIOGRAPHY

Gli studenti, frequentanti e non frequentanti, dovranno attenersi al seguente programma.

Manuale

G. Petrone (a cura di), Storia del teatro latino, Roma, Carocci, 2020 (Isbn 978-88-290-0308-2);

Testi

Seneca Tragoediae, ed. O. Zwierlein, OUP;

Seneca, Le Troiane, edizione consigliata Rusconi, a cura di Alfredo Casamento (isbn 9788818037432)

Saggi di approfondimento

Lo studente inoltre dovrà presentare all'esame uno dei seguenti saggi a sua scelta:

- 1) A. Casamento, Due pari, due figli: modelli drammatici al 'maschile' nelle Troiane di Seneca, in F. Citti, A. Iannucci, A. Ziosi, Troiane classiche e contemporanee, Hildesheim 2017, pp. 49-71;
- 2) A. Casamento, Hectoris spoliium (Sen. Troad. 990). Una controversa rappresentazione di Ecuba nelle Troiane di Seneca, in "Pan. Rivista di Filologia latina" 9, 2020, pp. 53-61;
- 3) G. Mazzoli, Troades: paesaggio con rovine, in G. Mazzoli, Le architetture del caos. Trenta studi su Seneca tragico, Palermo, Palumbo, 2016, pp. 235-254;
- 4) G. Petrone, Metafore del potere nelle Troiane di Seneca, in Atti dei convegni "Il mondo scenico di Plauto" e "Seneca e i volti del potere", Genova 1995, pp. 107-118;
- 5) G. Petrone, Il 'luogo' di Andromaca nelle Troiane di Seneca, in "Dioniso" 6, 2016, pp. 35-55;
- 6) R. Tarrant, Senecan Drama and its Antecedents, in HSCPh 82, 1978, 213-263;
- 7) G.L. Tusini, Eredità delle Troiane nell'arte contemporanea: macerie della postmodernità, in F. Citti, A. Iannucci, A. Ziosi, Troiane classiche e contemporanee, Hildesheim 2017, pp. 245-272.

AMBIT	20897-Attività formative affini o integrative
INDIVIDUAL STUDY (Hrs)	100
COURSE ACTIVITY (Hrs)	25

EDUCATIONAL OBJECTIVES OF THE MODULE

Students must acquire arguments and method of studying, evaluate the peculiarities of the tragic literature, in order to have personal ability about the interpretation of dramatic text and latin messages; they must firm their critical skills to the research and the teaching in every school

SYLLABUS

Hrs	Frontal teaching
7	Evolution, forms and models of tragic theater in Rome
4	Tragic Seneca: Latin antecedents, Ennius Vergil, Ovid
6	Commentary of Seneca's Troades (selected passages)
8	Case studies dedicated to the Troades

MODULE COMIC THEATRE

Prof. MAURIZIO MASSIMO BIANCO

SUGGESTED BIBLIOGRAPHY

Gli studenti, frequentanti e non frequentanti, dovranno attenersi al seguente programma

Manuali:

- G. Petrone (a cura di), *Storia del teatro latino*, ed. Carocci. 9788829003082

Testi:

- Livio, *Ab Urbe condita VII 2*

- Plauto, *Poenulus*, prologo

Percorso tematico: 'Tra padri e figli': questioni generazionali

- Plauto, Mercator: W.M. Lindsay, T. Macci Plauti Comoediae I-II, Oxford 1910² (ed. con traduzione Plauto, Mercator, a cura di C. Questa. G. Paduano, M. Scandola, Bur).

- Terenzio, Adelphoe: Kauer, R., Lindsay, W.M., and Skutsch, O. (eds.), 1958: *P. Terenti Afri Comoediae*, Oxford (ed. con trad. Terenzio, I fratelli, a cura di M.M. Bianco, Rusconi 2023)

Contributi di approfondimento (tre a scelta fra i seguenti):

1) A. Minarini, *Conflitto d'amore*. Terenzio in Catullo, in *Ead.*, *Studi terenziani*, 59-79.

2) P. Fedeli, *Elegia e commedia*. Innamorato, meretrice e ruffiana, in *Lecturae Plautinae Sarsinates II. Asinaria* (a cura di R. Raffaelli-A. Tontini), Urbino 1999, 25-48.

3) S. Monda, *Ne mox erretis: la convenzione della maschera nel teatro romano dal III secolo a.C.* 181, in *Bianco-Casamento, Novom aliquid inventum. Scritti sul teatro antico per Gianna Petrone*, Palermo 2018, 181-200.

4) G. Mazzoli, *Plauto e il tempo*, in *Bianco-Casamento, Novom aliquid inventum. Scritti sul teatro antico per Gianna Petrone*, Palermo 2018, 163-180.

5) B. Dunsch, *Il commerciante in scena: temi e motivi mercantili nel Mercator plautino e nell'Emporos filemoniano*, in R. Raffaelli, A. Tontini, *Lecturae plautinae Sarsinates XI Mercator*, Urbino 2008, 11-42.

6) G. Mazzoli, *I vitia dell'amore e i suoi sodales nel Mercator plautino*, in R. Raffaelli, A. Tontini, *Lecturae plautinae Sarsinates XI Mercator*, Urbino 2008, 43-58.

7) M.M. Bianco, *Il Mercator e l'ombra di Medea*. Riusi multipli di un paradigma, in M.M. Bianco, *Interdum vocem comoedia tollit, Paratragedia 'al femminile' nella commedia plautina*, Bologna 2007, 119-148.

8) G. Petrone, *Lo sfogo dell'amante e la 'retorica' del prologo (Plauto Merc. 1-39)*, in "Pan. Rivista di Filologia latina" 2, 1013, 5-22.

9) M. Crimi, *Nolo resciscat pater*. Parlare e non dire nel mercator plautino, in "Pan. Rivista di Filologia latina" 2, 1013, 23-34.

10) A. Traina, *Note plautine 1. Parumloquium e pauciloquium (Merc. 31 ss.)*, in *Id.*, *Poeti latini (e neolatini). Note e saggi filologici I*, Bologna 1986, pp. 13-20.

11) G. Petrone, *Nomen/omen: poetica e funzione dei nomi nelle commedie di Plauto*, in G. Petrone, *Quando le Muse parlavano latino. Studi su Plauto*, Bologna 2009, 13-42.

12) G. Petrone, *Ridere in silenzio. Tradizione misogina e trionfo dell'intelligenza femminile nella commedia plautina*, in G. Petrone, *Quando le Muse parlavano latino. Studi su Plauto*, Bologna 2009, 203-218.

13) M.M. Bianco, *Ineptiae da commedia: tra Plauto e Terenzio*, in "Pan. Rivista di Filologia latina" 3, 2014, 87-104.

14) A. Perutelli, *Il finale degli Adelphoe*, in "Incontri triestini di filologia classica" 2 (2002-2003), 171-187.

15) M.M. Bianco, *Il tirocinium adulescentiae*, in T. Baier (Hrsg.), *Generationenkonflikte auf der Bühne. Perspektiven im antiken und mittelalterlichen Drama*, Tübingen 2007, 113-126.

16) L. Aresi, *Il senex lepidus nel Miles gloriosus e oltre: l'eredità di Periplectomeno da Terenzio a Catullo*, «Myrtia» 35, 2020, pp. 177-202.

17) G. Commerci, *Humanitas, Liberalitas, Aequitas: Nuova paideia e mediazione sociale negli Adelphoe di Terenzio*, «Bollettino di Studi Latini» 24, 1994, pp. 3-44.

18) G. Lieberg, *Il monologo e le parole conclusive di Demea negli Adelphoe di Terenzio*, in *Mnemosynum. Studi in onore di A. Ghiselli*, Bologna 1989, pp. 355-373.

AMBIT	20897-Attività formative affini o integrative
INDIVIDUAL STUDY (Hrs)	80
COURSE ACTIVITY (Hrs)	20

EDUCATIONAL OBJECTIVES OF THE MODULE

Students must acquire arguments and method of studying, evaluate the peculiarities of the dramatic literature (comic and tragic), in order to have personal ability about the interpretation of dramatic text and latin messages; they must firm their critical skills to the research and the teaching in every school.

SYLLABUS

Hrs	Frontal teaching
4	The birth of the theater in Rome. The public
4	The theatre in ancient Rome.
6	Reading, translation and commentary on the Plautus' Mercator
6	Terence's Adelphoe. Themes and characters