VNIVERSITAT DE VALÈNCIA

Course Guide
35711 Studies of the theatre and performative arts in the Italian language

COURSE DATA

Data Subject	
Code	35711
Name	Studies of the theatre and performative arts in the Italian language
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1008 - Degree in Modern Languages and Literatures	Faculty of Philology, Translation and Communication	3	First term

Subject-matter

Degree	Subject-matter	Character
1008 - Degree in Modern Languages and Literatures	54 - Literature studies in language B (CO Italian)	Optional

Coordination

Name	Department
RODRIGUEZ GOMEZ, JUANA INES	160 - French and Italian

SUMMARY

The subject Theater and spectacle arts studies in the Italian language is a compulsory subject of 6 credits that forms part of the subject "Studies in Literatures of the B language" of the Italian Maior of the Degree in Modern Languages and its Literatures. This subject is also composed of other subjects with which it is complemented: Narrative studies in B language, Literary commentary in B language, Literature in B language and audiovisual arts and Poetry studies in B language. The study of all these subjects gives students a broad and complementary knowledge of Italian literature.

The objective is to know the Italian theater (the authors and their works) since the Renaissance through the reading of the texts, the study of the literary and artistic movements and the emblematic authors of the theater in the Italian language, the biological search bibliographic of different authors, of the sharing of the advances in the matter, as well as of the commentary of the most representative works of each period, so that the students learn and know the main works, literary movements and authors of the Italian theater.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

A level B1 of knowledge in Italian language is required to be able to take this subject without problems, since it is a subject of the third year of the degree.

OUTCOMES

1008 - Degree in Modern Languages and Literatures

- The development of knowledge in the area of linguistic, literary and cultural studies.
- The ability to gather and interpret relevant data by applying procedures of synthesis, analysis, criticism and self-criticism.
- The development of skills to proceed to further specialised studies or research.
- A capacity for teamwork and interpersonal relationship skills.
- Concern for the quality of the work.
- The development of an ethical commitment to issues such as gender equality, equal opportunities, democratic values, non-violence, environmental and sustainability issues and an awareness of diversity and multiculturalism.
- The ability to identify problems and subjects for research and evaluate their relevance in the study area.
- Familiarity with information and communication technologies, local or online computer tools and the ability to apply them.
- The ability to produce and understand oral and written texts in a foreign language.
- Knowledge of the trends and methodologies of literary theory and criticism and how they are applied in the area of literary studies.
- Familiarity with the literature or literatures of a foreign language and an understanding of their texts.
- Knowledge of analysis techniques and methodologies of literary texts in a foreign language and how they are applied.
- The ability to find, handle and synthesise bibliographic information on different local or online supports in the area of modern languages and their literatures.
- Critical capacity in the study of phenomena related with cultural diversity.

LEARNING OUTCOMES

1. 1.Deepening knowledge of movements, works and authors and theatrical genres of Italian literature.
2. Increase in the ability to read, interpret and analyze works written in Italian literature, in their original language.
3. Competence to comment on a literary text in the Italian language applying methods of analysis and operational concepts of literary criticism.
4. Increase in the ability to write and express in Italian a critical and synthetic reflection on aspects of the literature studied, applying operational concepts of criticism and literary studies.
5. Reinforcement of communication skills in the Italian language.
6. Ability to place a theatrical text in the appropriate period of Italian theatrical history.
7. Ability to play a collaborative and cooperative work.
8. Decision-making capacity.
9. Ability to solve literary and theatrical issues and to organize work.
10. Responsibility at the time of delivery of work: punctuality, cleanliness, presentation, exhibition.

DESCRIPTION OF CONTENTS

1. The Italian theater in the XVI century

-The theater in Italy in the sixteenth century: importance of classical theater and evolution. Urban centers of theater development. Scenography notes. Classicist theater: Giangiorgio Trissino.
-Nicolò Machiavelli.
-Ludovio Ariosto
-The commedia rinascimentale: Agnolo Firenzuola, Matteo Bandello, Pietro Aretino
-The tragedy: Giambattista Giraldi Cinzio
-Comedy: Annibal Caro
-Dramma pastoral: Giovan Battista Guarini
-Praxis theater: The Hebrew theater in Mantua

2. The Italian theater in the seventeenth century

-The birth of new theatrical genres: commedia dell'arte and melodrama.
-The commedia dell'arte: typology of works, theater companies, actors.
-Tragedy and comedy. The theater and the court. Federico della Valle Carlo De 'Dottori. Il teatro e la Chiesa: the uplifting tragedy. The tragedy comes spettacolo. Giacinto Andrea Cicognini e G.B. Andreini

3. The Italian theater in the eighteenth century

- Cultural movements in the eighteenth century: from Arcadia to Enlightenment.
-Development of the melodrama: Apostolo Zeno and Pietro Metastasio.
- Attempts to reform the Italian theater.
-Carlo Goldoni: from the commedia dell'arte to the bourgeois comedy.
-Pietro Chiari, Carlo Gozzi. Epigones of the goldonian theater.
-Vittorio Alfieri: Tragedy, creation and typology.

4. The Italian theater in the nineteenth century

-The romantic drama and Alessandro Manzoni
-Teatro and opera: from Romanticism to Scapigliatura
-The verista theater and Giovanni Verga

5. The Italian theater in the twentieth century

-The dialectal theater after the Italian unification.
-The bourgeois theater
-The theater of Luigi Pirandello
-The theater of Gabriele D'Annunzio.
-Eduardo di Filippo
-Dario Fo
-Theater of the twentieth century

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Seminars	15,00	100
Attendance at events and external activities	15,00	0
Development of group work	10,00	0
Development of individual work	10,00	0
Study and independent work	25,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	5,00	0
Preparing lectures	5,00	0
TOTAL	**150,00**	

TEACHING METHODOLOGY

In the teaching methodology seeks primarily student autonomy and active participation in class and in learning, why are enhanced techniques and practice-oriented resources, inquiry and research, and to stimulate motivation and students' interest in literature, in general, and by the Italian Theatre in particular. The methodology, therefore, is based on constructivist learning approach, ie, in the construction of new knowledge through the reworking and modification of the student's previous knowledge. Thus, meaningful learning is enhanced critical reflection that favors individual level, but also at collective level through critical commentary of the work and the sharing of learning elements.

They use different methodologies for organizing and working knowledge of both the teacher and pupils: lectures, reviews of works by students exhibit in the classroom, virtual classroom use as a repository of material used for classes, and as a vehicle for communication among students and between teacher and students, as well as different technology resources in each case and specific purposes. It will be essential, also, organized conversation about a topic, an author or a literary text is an oral technique where you can join the group by pooling individual contributions of each student. Basic and essential part of reading texts will be mandatory and some additional texts so that students approach the literary fact and, in particular, the Italian theater and ever studied.

The theoretical and practical classes will be complemented and from the two types of education the student must acquire the knowledge requirements set out in the agenda.

Work will be essential to complement virtual classroom and deepen learning.

It will also draw complementary cultural activities that may arise along the way. The ability to learn and synthesize the concepts learned are promoted. Furthermore, learning will be enhanced to perform work of scientific and academic quality and plagiarism is strictly prohibited and penalized in all work of whatever kind will be penalized.

EVALUATION

The evaluation will consist of the following differentiated parts:

Tipo de evaluación		% sobre final
a) Written exam of the contents of the course		50 %

B) Continuous evaluation		50&
1) Group work on a topic of the agenda and mandatory presentation in writing and in digital format (wiki, google drive, website, blog, prezi or any other online format). .	20%	
2) Oral control of the obligatory readings and written presentation of a deep and meditated theatrical analysis. fifteen%	15%	
3)Activities carried out: tasks, biographical and bibliographic searches of information and documentation, response to questionnaires, proposed creative works, active participation in the classes, fostering debate and the exchange of ideas, etc.	15 %	

Each of the sections described is mandatory for all students enrolled in the course. In the event that any student does not present any of these sections, the student will have the final grade of No Presented. In any case, all those compulsory activities carried out will keep the note for the second call in the absence of completing them.

To pass the whole subject it is necessary to have passed each and every one of the parts indicated above with a minimum of 50% in each of them, in addition, it is essential to have attended a minimum of 80% of the classes accrediting the assistance in the different controls that can be carried out for this purpose.

Class attendance is necessary and mandatory. In case of not being able to attend the classes, each absence will be properly and obligatory justified. Students who for very justified reasons can not attend classes are required to communicate this fact to the teacher at the beginning of the course or when the event that prevents their presence in the classroom occurs. The teacher will agree with the student a work plan and follow-up so that they can continue with the subject being sure that all the activities and compulsory exercises of the subject are carried out and that their learning occurs successfully. It is necessary, therefore, to maintain a continuous contact with the teacher. The non-attendance at the classes, even duly justified, does not exempt the elaboration of each and every one of the works and activities carried out in the classes, because without their fulfillment the final grade can not be obtained. Therefore, all those students who can not attend class, duly justified this fact and communicated to the teacher, will in any case perform the same activities and work described in the evaluation to obtain the final grade. These activities are maintained in the same way for the second call.

Those students who do not contact the teacher, do not respond to the messages and do not participate in any way in the compulsory activities of the continuous assessment and the rest of the compulsory activities must, in any case, carry out the same activities and work as the rest of his classmates and deliver them for evaluation on the same scheduled dates, which will be duly informed by digital means and email so that all students are aware equally. When not attending the classes, they can not be part of any group for collective work, in which case the work must be done equally, though individually.

The works that consist of essays or written works will be presented in a compulsory way through the section of Tasks of the Virtual Classroom, in spaces that will be enabled for that purpose. No other type of delivery will be accepted, except on paper if the teacher communicates it. Never deliver work by email, leaving the latter only for inquiries.

Plagiarism is not allowed in any way. There will be a special monitoring of detection of plagiarism and each work in which is more than 20% will be null and will lead to the student or student, without the possibility of repeating the work in the same call.
The plagiarism in the tasks of the continuous evaluation supposes a 0 in each exercise in which it is verified that it has taken place.
In the Regulation of Evaluation and qualification of the Universitat de València, in article 15.2, it is stated:
"In the case of plagiarism in a student assessment work, it can be scored with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the penalty that is appropriate. with the current legislation."
All students must read all proposed compulsory readings, without exception

All students must read all the compulsory readings proposed, without exception. Failure to carry out the reading controls or any of the readings will result in a Failure in the final mark for the course.

REFERENCES

Basic

- G. Ferroni, Storia della letteratura italiana, Torino, Einaudi, 1991
  M. Schino, Profilo del teatro italiano. Da XV al XX secolo, Roma, Carocci, 2002
  P. Trifone, Litaliano a teatro. Dalla commedia rinascimentale a Dario Fo, Roma, Istituti editoriali e poligrafici internazionali, 2000.
- Lecturas obligatorias:

  -Niccolò, Machiavelli, La Mandragola
  -Pietro Metastasio, Didone abbandonata
  -Carlo Goldoni, La famiglia dell'antiquario
  -Vittorio Alfieri, Filippo
  -Alessandro Manzoni, Il conte di Carmagnola
  -Giovanni Verga, Cavalleria rusticana

Additional

- R. Alonge - G. Davico Bonino (dirs.), Storia del teatro moderno e contemporaneo, 3 vols, Torino, Einaudi, 2000.
  F. Angelini, Teatro e spettacolo nel primo Novecento, Bari, Laterza, 1988.
  G. Antonucci, Giovanni, Storia del teatro italiano del Novecento, Roma, Edizioni Studium, 1986.
  F. Cruciani D. Seragnoli (eds.), Il teatro italiano nel Rinascimento. Bologna, il Mulino, 1987.
  R. Guarino (ed.), Teatro e cultura della rappresentazione. Lo spettacolo in Italia nel Quattrocento. Bologna, il Mulino, 1988.
  G. Guccini (ed.), Il teatro italiano nel Settecento. Bologna, il Mulino, 1988.
  P. Puppa, Teatro e spettacolo nel secondo Novecento, Bari, Laterza, 1990.
  R. TESSARI, Teatro italiano del Novecento, fenomenologie e strutture, 1906-1976, Firenze, Casa editrice Le Lettere, 1996.
  A. Tinterri (ed.), Il teatro italiano dal naturalismo a Pirandello, Bologna: il Mulino, 1990.

- Lecturas recomendadas:

  Giovan Battista Guarino, Il pastor fido
  Giordano Bruno, Il Candelaio
  Scipione Maffei, Merope
  Carlo Gozzi, L'amore delle tre melarance
  Alessandro Manzoni, Adelchi
  Arrigo Boito, Mefistofele
  Idem, Falstaff
  Gabriele D'Annunzio, Francesca da Rimini
  Luigi Pirandello, Sei personaggi in cerca di autore

- Lecturas complementarias y recomendadas:

  Federico della Valle, La Regina di Scozia
  Luigi Pirendello, Enrico IV
  Dario Fo, Sotto paga, non si paga!
  Eduoardo di Filippo, Napoli miliardaria

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID MODE OF TEACHING

1. Contents

The contents initially foreseen and included in the Teaching Guide are maintained.

2. Workload and time planning of teaching

The themes that appear in the Teaching Guide are maintained, as well as all the activities and hours of dedication.
The different activities foreseen in the Teaching Guide have been maintained, adding up to the 150 hours of activities foreseen, and no changes have been introduced, maintaining the volume of work foreseen. We also respect those activities designed to be carried out in the classroom and those designed to be carried out outside the classroom.

The scheduled and official timetables for classes and activities are maintained.

3. Teaching methodology

The teaching methodology proposed is that of the inverted class, because it is used both in the case of hybrid teaching and in the case of non-attendance teaching. To be able to carry it out, a series of methodologies and tools are proposed that will serve as the basis for carrying out the teaching, whatever the health reality may be:
-Publication of materials in the virtual classroom
-Proposal of different activities through virtual classroom
-Synchronous video conference by BBC
-Debates in the subject's forums through the Virtual Classroom.
-Project development, teamwork and ABP
-Tutorials for videoconferencing at BBC
-Training tests: completion of Virtual Classroom and other online questionnaires and completion of AV tasks
-Seminars

4. Evaluation

Written test	40%
Continuous evaluation	60%

Written test 40% Continuous evaluation 60%.Written test. Depending on the hygienic-sanitary conditions, this exam will be held in writing and in the classroom, if the situation allows it and there is security for it. If it is not possible to take the exam in the classroom, it will be replaced by a summative test that will consist of a test to be taken with the application of the AV questionnaire and some questions to be developed that will also be answered in the Virtual Classroom (questionnaire or tasks). This test will have a weight of 40%.

The continuous evaluation modifies its percentage from the Teaching Guide to 60%. The continuous assessment will take into account the work done by the students during the course, both in school hours and in asynchronous hours.
-Answers to questionnaires and tests
-Delivered work by task
-Mandatory readings
-Group and project work
-Participation in AV forums, etc.

5. Bibliography

The same bibliography is maintained as in the Teaching Guide.

DISTANCE (ONLINE) LEARNING

NON-ATTENDANCE TEACHING MODE

1. Contents

The contents initially foreseen and included in the Teaching Guide are maintained.

2. Workload and time planning of teaching

The themes that appear in the Teaching Guide are maintained, as well as all the activities and hours of dedication.

The different activities foreseen in the Teaching Guide have been maintained, adding up to the 150 hours of activities foreseen, and no changes have been introduced, maintaining the volume of work foreseen. We also respect those activities designed to be carried out in the classroom and those designed to be carried out outside the classroom.

The scheduled and official timetables for classes and activities are maintained.

3. Teaching methodology

The teaching methodology proposed is that of the inverted class, because it is used both in the case of hybrid teaching and in the case of non-attendance teaching. To be able to carry it out, a series of methodologies and tools are proposed that will serve as the basis for carrying out the teaching, whatever the health reality may be:

-Publication of materials in the virtual classroom

-Proposal of different activities through virtual classroom

-Synchronous video conference by BBC

-Voiceover slides

-Debates in the subject's forums through the Virtual Classroom.

-Project development, teamwork and ABP

-Tutorials for videoconferencing at BBC

-Training tests: completion of Virtual Classroom and other online questionnaires and completion of AV tasks

-Seminars

4. Evaluation

Written test	30%
Continuous evaluation	70%

Written test. Depending on the hygienic-sanitary conditions, this exam will be held in writing and in the classroom, if the situation allows it and there is security for it. If it is not possible to take the exam in the classroom, it will be replaced by a summative test that will consist of a test to be taken with the application of the AV questionnaire and some questions to be developed that will also be answered in the Virtual Classroom (questionnaire or tasks). This test will be worth 30% of the final grade.

The continuous evaluation changes its percentage with respect to the Teaching Guide, and it becomes worth 70%. In the continuous evaluation, the work done by the students during the course will be taken into account, both in school time and in asynchronous time.

-Answers to questionnaires and tests

-Delivered work by task

-Mandatory readings

-Group and project work

-Participation in AV forums, etc.

5. Bibliography

The same bibliography is maintained as in the Teaching Guide.