

**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	2023 - 2024

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

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 Major 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 bibliographic search 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. 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
- Drama 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 bourgeois theater
- The theater of Luigi Pirandello
- The theater of Gabriele D'Annunzio.
- Theater of the twentieth century (Eduardo di Filippo, Dario Fo).

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Seminars	15,00	100
Attendance at events and external activities	5,00	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	23,00	0
Preparation of evaluation activities	12,00	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.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration, copying of previously submitted papers or make use of ChatGPT or other AI composition software.

EVALUATION

The evaluation will consist of the following differentiated parts:

Evaluation	%
1. Written exam of the contents of the course	50%
2. Continuous evaluation	50%
a) 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)	15%
b) Oral control of the obligatory readings and written presentation of a deep and meditated	15%



theatrical analysis. fifteen

c) Activities performed: homework, biographical and bibliographical searches for information and documentation, answering questionnaires, proposed creative works, active participation in classes promoting debate and exchange of ideas, work and activities carried out in the classroom, etc. Involvement in learning and active participation in classes will be valued. 20%

Each of the sections described above is mandatory for all students enrolled in the course. In the event that a student does not submit any of these sections, the student will receive a final grade of Not Submitted. In any case, all those compulsory activities completed will keep the grade for the second call in the absence of completing them, except in the case of activities performed in the classroom that are not recoverable.

In order to pass the course as a whole it is necessary to have passed each and every one of the parts indicated above with a minimum of 50% in each of them. Those activities of continuous evaluation and of obligatory realization in the classroom that have not been completed due to non-attendance to the classes will have to be substituted by activities agreed by the teacher.

The final exam will be done synchronously and in the classroom (if possible) through Virtual Classroom tools, preferably Quizzes. Paper exams will also be available to avoid technical complications that may occur.

Class attendance is necessary and mandatory. In case of not being able to attend classes, each absence will be properly justified and mandatory. Those students who for very justified reasons cannot attend classes are obliged 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 and follow-up plan so that he/she can continue with the course, being sure that all the activities and compulsory exercises of the course are carried out and that the learning process is successful. It is necessary, therefore, to maintain continuous contact with the teacher. The non-attendance to the classes, even if duly justified, does not exempt from the elaboration of each and every one of the works and activities carried out in the classes, since without their fulfillment the final grade cannot be obtained. Therefore, all those students who cannot attend class, duly justified this fact and communicated to the teacher, will still perform the same activities and work described in the evaluation for obtaining 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 messages and do not participate in any way in the mandatory activities of the continuous evaluation and other mandatory activities must, in any case and in spite of everything, perform the same activities and work as the rest of their classmates and deliver them for evaluation on the same scheduled dates, which will be duly informed by digital media and email so that all students are equally aware. Students who do not attend classes will not be able to be part of any group for collective work, in which case the work must be done individually.

Work consisting of essays or written assignments must be submitted through the Assignments section of the Virtual Classroom, in spaces that will be provided for this purpose. No other type of delivery will be accepted, except on paper if so communicated by the teacher. Work will never be delivered by e-mail, leaving the latter only for consultation. All work submitted through the Virtual Classroom will be subject to the institution's anti-plagiarism system.

Plagiarism is not allowed in any way. There will be a special monitoring of plagiarism detection and each



work in which more than 20% is found will be null and void and will lead to the student's failure, without the possibility of repeating the work in the same call.

Plagiarism in the tasks of the continuous evaluation means a 0 in each exercise in which it is found that it has occurred.

Article 15.2 of the Evaluation and Grading Regulations of the Universitat de València states:

"In the case of plagiarism being proven in a student's evaluation work, this may be scored with the numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the sanction that is appropriate in accordance with current legislation."

All students must read all the compulsory readings proposed, without exception, failure to perform the controls of readings or any of the compulsory readings means in the final grade of the subject a Not presented.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration, copying of previously submitted papers or make use of ChatGPT or other AI composition software.

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, *L'italiano 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*
 - Luigi Pirandello, *Così è (se vi pare)*

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 melerance

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

Bernardo Dovizi, detto il Bibbiena, Calandria

Carlo Gozzi, Turandot

Luigi Pirandello, Enrico IV

Dario Fo, Sotto paga, non si paga!

Eduoardo di Filippo, Napoli miliardaria