



UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

SYLLABUS DEL CORSO

Spettacolo, Festa e Territorio

2425-2-E1501N099-E1501N072M

Learning objectives

Basic knowledge about:
performing art, theatre, event.
theatrical performances in ancient Greece and in ancient Rome
theatre tourism in the XVIII century (Grand Tour)
theatre tourism today
Sociology and theater

Contents

Performing art, theatre, event.
Theatrical performances in ancient Greece
Theatrical performances in ancient Rome
Theatre tourism in the XVIII century (Grand Tour)
Theatre tourism today
Sociology and theater

Detailed program

Course Introduction: Objectives, Program, Bibliography, and Exam Methods

MODULE I: THEORETICAL INTRODUCTION

Definition of the concepts of Spectacle, Festivity, and Territory.
Characteristics of festivity yesterday and today.

The element. the territory.
Athens: theater and the city. Rome: spectacles and power.

MODULE II: SPECTACLE, FESTIVITY, AND TERRITORY IN ANCIENT GREECE

Introduction to the geo-historical context.

The cult of Dionysus.

Dionysian festivals: Urban Dionysia, Rural Dionysia, Anthesteria, Lenaia.

Theatrical performances: tragedy and comedy, actors, and masks.

The audience: women in the theater and women on stage.

The architecture of the Greek theater; the testimony of Vitruvius.

Ancient Greek music (seminar by Prof. Michele Traversi Montani).

Acoustics in the Greek theater (seminar by Prof. Brunella Carrera).

The Greek theater today: Greek theater festivals in Italy; the Syracuse Classical Theater Festival.

MODULE III: SPECTACLE, FESTIVITY, AND TERRITORY IN ANCIENT ROME

The birth of *ludi scaenici* (testimony of Titus Livius).

Comedy and tragedy in Rome, actors and masks.

Women actors: the mimes.

Ancient Roman music (seminar by Prof. Michele Traversi Montani).

The Theater of Marcellus.

Circus games.

Nero: Nero as a performer, the Neronia festivals, Nero, a theatrical tourist in Greece.

The architecture of the Flavian Amphitheater.

Munera at the Colosseum (testimony of Martial).

The Plautus Festival (seminar by Dr. Elora Roncalli).

Tourism in antiquity.

MODULE IV: THEATER AND TOURISM

The relationship between spectacle and tourism.

Tourist hypothesis in major Italian theaters.

Theatrical-spectacular tourism in the Grand Tour of the 18th century.

The behavior of the Italian audience.

Goethe as a theatrical and spectacular tourist in Italian Journey (seminar by Prof. Liliana Passoni).

Leandro Fernández de Moratín as a theatrical and spectacular tourist in Italian Journey.

The female travelers of the Grand Tour.

Marianne Baille as a theatrical and spectacular tourist in Italian Journey (seminar by Prof. Monica Putzu. LESSON IN ENGLISH with assistance if needed).

MODULE V: THEATER AND SOCIOLOGY

Sociology of theater.

Social theater.

The theater during the time of the Coronavirus..

Prerequisites

Solid knowledge of the Italian language.

Ability to contextualize the historical and cultural content covered in class.

Teaching methods

The course is delivered in Italian.
Front-facing lessons with the use of PowerPoint presentations.
In-depth seminars conducted by experts.
A seminar in English.

The lessons will be conducted in person. If necessary, the lessons will be conducted remotely, but this will not exceed 20% of the total.

Assessment methods

ORAL exam: discussion on the topics covered in class and on the exam texts.
The questions will focus on the various modules outlined in the program starting from studied images and texts.
There are no intermediate tests.
In the same exam session the student must necessarily take both Musica e società and Spettacolo, festa e territorio

Textbooks and Reading Materials

Bibliography:

The student can freely choose between bibliography A and bibliography B (or one or the other; it is not possible to mix the two bibliographies). The bibliography must be studied in its entirety

****Bibliography A: ****

1. Notes from the lessons (necessary; Notes personally taken by the attending student.)
2. P. Zenoni, *Spettacolo, festa e territorio*, Apogeo 2003, pp. 141-174. (in e-learning)
3. N. Spineto, *La festa*, Editori Laterza, 2015, pp. 1-38 (introduction included)
4. C. Vicentini, *Storia della recitazione teatrale. Dal mondo antico alla scena digitale*, Marsilio 2023, pp. 43-86.
5 Essays:
 - D. Perego, *Si aprano le botti, si celebri Dioniso! La festa greca delle Antesterie*, in *Compagni di Classici. Tredici studiosi per rinnovare il dialogo con la cultura classica*, a cura del Club di Cultura Classica Ezio Mancino, Torino 2018, pp. 95-116 (in e-learning)
 - S. Mazzoni, *Nero tragicus cantor, 'Dionysus ex machina'*, III, 2012, pp. 226-243 (on line)
 - G. Guccini, *Il pubblico* in *Introduzione al volume Il teatro italiano nel Settecento*, Il Mulino 1998, pp. 18-32. (in e-learning)

Bibliography B:

1. G. Guidorizzi (a cura di), *Introduzione al teatro greco*, Mondadori Università, 2003, pp. 7-69).
2. P. Zenoni, *Spettacolo, festa e territorio*, Apogeo 2003, capitolo 5. Spettacolo per il turismo, pp. 141-174. (in e-learning)
3. N. Spineto, *La festa*, Editori Laterza, 2015, pp. 1-38 (inclusa la premessa)
4. C. Vicentini, *Storia della recitazione teatrale. Dal mondo antico alla scena digitale*, Marsilio 2023, pp. 43-86.
5 Essays:
 - D. Perego, *Si aprano le botti, si celebri Dioniso! La festa greca delle Antesterie*, in *Compagni di Classici*.

Tredici studiosi per rinnovare il dialogo con la cultura classica, a cura del Club di Cultura Classica Ezio Mancino, Torino 2018, pp. 95-116 (in e-learning)

- S. Mazzoni, *Nero tragicus cantor*, 'Dionysus ex machina', III, 2012, pp. 226-243 (on line)
- G. Guccini, *Il pubblico* in Introduzione al volume *Il teatro italiano nel Settecento*, Il Mulino 1998, pp. 18-32. (in e-learning)
- Lluís Santamarta Espuña, *Tourism&Theatre. To be or not to be?*, 2018 (caricato in e-learning)

Sustainable Development Goals

GENDER EQUALITY
