UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

COURSE SYLLABUS

Entertainment and Festivals

2526-2-E1501N099-E1501N072M

Learning objectives

1. Knowledge and understanding
The course is designed to introduce students to the notion of theatricality, with a particular focus on the Greek and Roman antiquity.

2. Applyng knowledge and understanding
The course introduces students to the relationship between ancient forms of spectacle and their historical and cultural contexts, with the aim of applying these insights to different periods.

3. Making judgemenets
The course aims to develop students' critical skills through class discussions and activities.

4. Communication skills
The course seeks to familiarize students with the use of specialized terminology

5. Learning skills
The course encourages students to engage with the complexity of spectacle, particularly in its ancient forms.

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).
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.

Prerequisites

Solid knowledge of the Italian language.
Ability to contextualize the historical and cultural content covered in class.
Cultural interest.

Teaching methods

The course is delivered in Italian (One lecture/seminar will be delivered in English)

Didactic Teaching (DT): 35 hours comprising:

- frontal lectures with the use of PowerPoint presentations.
- in-depth seminars held by experts.
- one seminar in English."*

The lessons will be conducted in person. If necessary, the lessons will be delivered remotely (synchronously/asynchronously), in any case not exceeding 30% 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 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)
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- 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