# . – Artistic Heritage and Dramatic Entertainment Education

## Prof. Gaetano Oliva; Prof. Michela Valotti

# First semester. – *Artistic heritage and dramatic entertainment education*

## Prof. Michela Valotti

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course intends to explore the dialogue between cultural heritage, the country and the general public. The course will also provide students with the fundamental concepts which inform museology and the history of art in various educational contexts, through examples of projects tested in local environments.

At the end of the course, students will have the necessary conceptual tools for reading and interpreting works of art, independently navigating bibliographical sources usefull for its critical location. Students will also develop awareness of the potential of cultural heritage and museums housing cultural heritage, in relation to the educational environment as prompting “well-being” for visitors who use it, with particular emphasis on “special visitors”.

***COURSE CONTENT***

The course explores the idea of museum in its historical evolution, from collecting to the great contemporary museums, with a special focus on the artistic heritage distributed over our territory. The course also analyses the reasons, functions, and objectives of the museums, the difference between museology and museography and the ICOM (International Council of Museum) regulations.

Finally, the course focuses on the educational function of museums through an analysis of the forerunners of the art-education relationship and of some case studies where this relationship is implemented in relation to the different types of public involved.

The course will be complemented with visits to museums, artistic installations, and more.

***READING LIST***

M. V. Marini Clarelli, *Che cos’è un museo*, new edition, Carocci, Roma, 2021.

- C. De Carli (a cura di), *“Education through art”. I musei di arte contemporanea e i servizi educativi tra storia e progetto,* Mazzotta, Milano, 2003 (the following chapters, *Inquadramento storico* (pp. 13-21); *Il museo d’arte contemporanea* (pp. 25-29);  *I servizi educativi del museo: proposte progettuali* (pp. 87-97).

- C. De Carli, *“Guarda con me”. L’educazione attraverso l’arte*; S. Mascheroni, *Per l’educazione e la mediazione del patrimonio culturale: giovani professionisti al lavoro*; M. Valotti, *Patrimoni culturali e Alzheimer. Linee guida e sperimentazioni a confronto*, in “Linea Tempo. Itinerari di storia, letteratura, filosofia e arte”, Nuova Serie. 2013 – volume 21, Marzo 2020 (reperibile in rete al seguente link: http:// <http://lineatempo.ilsussidiario.net/>)

- M. C. Ciaccheri – F. Fornasari, *Il museo per tutti. Buone pratiche di accessibilità*, Edizioni la Meridiana, Molfetta, 2022.

- Blackboard, “Materials” section: supplementary in-depth readings.

***TEACHING METHOD***

Classroom lectures with use of audiovisual material and visits to museums.

Material and information on the course will be available on the Blackboard platform for all students.

***ASSESSMENT METHOD AND CRITERIA***

 The exam is oral and aims at testing the students’ knowledge of the fundamentals of this subject, as well as the students’ ability to see diachronic/synchronic connections among the different museological approaches; special attention will be paid to the student’s ability to use a subject-specific language.

***NOTES AND PREREQUISITES***

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.

**Second semester. –** *Dramatic Entertainment*

Prof. Gaetano Oliva

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The general aim of the course is to teach students knowledge of the history of the animation theatre; to provide the ability to manipulate materials for the construction and use of marionettes, puppets, and dolls; to provide the tools for an expressive use of the actors’ languages; to help students acquire a pedagogical methodology aimed at the use of theatre in education.

At the end of the course, students will be able to:

* know and understand the main dynamics related to artistic and dramatic language;
* develop and manage improved skills of expression and communication and various language codes;
* identify the pedagogic-educational role of the expressive arts;
* design learning paths and understand people’s different individual and social aspects;
* present operative tools for understanding and interacting in difficult multi-cultural environments in terms of disability and marginalisation

***COURSE CONTENT***

animation theatre (theoretical part)

The course analyses the theories that have originated the theatrical animation, starting from its history and following its evolution with a focus on the different traditions that developed in Italy. Special attention will be paid to the birth of drama workshops and other types of performance, such as puppets, marionettes, and ‘pupi’, etc. At the same time, the course will study the existing connection between theatrical animation and the socio-educational contexts in which it found its expression.

Dramatic entertainment education workshop (practical part)

Dramatic education: to conduct a research on the phenomenon of “drama workshop”, aimed both to the creation of the new profession of drama teacher and to highlight the interest expressed by the pedagogical world in this activity.

The key topics of the workshop will be:

- drama languages: verbal and non-verbal;

- the evolution of the stage area;

- creative writing;

- education to theatricality: the projects.

Further information will be provided during classes.

***READING LIST***

Compulsory textbooks for the exam

In preparation for the exam, students who don't attend lectures may choose one of the following options:

Path 1:

G. Oliva, *Educazione alla Teatralità. La teoria*, Editore XY.IT, Arona, 2017.

Path 2:

G. Oliva, *Educazione alla Teatralità: il gioco drammatico,* Editore XY.IT, Arona, 2010.

Path 3:

D. Tonolini, *Letteratura è formazione*, Editore XY.IT, Arona, 2015 + two articles about “Educazione alla Teatralità” (students should obtain these from the lecturer).

Path 4:

A. Papa, *Antigone. Il diritto di Piangere*, Milano, Vita e Pensiero, 2019; + two articles about “Educazione alla Teatralità” (students should obtain these from the lecturer).

Suggested textbook:

Students are invited to read the following text for a more effective participation in the workshop:

G. Oliva, *Il laboratorio teatrale,* LED, Milan, 1999

Oppure

M. Miglionico, *Eduazione alla Teatralità. La prassi*, Editore XY.IT, Arona, 2019.

Further specific material will be available on Blackboard and on the tutor’s webpage.

***TEACHING METHOD***

Classroom lectures, workshop activities, guided practical activities. There will also be talks by professional experts from the sector.

***ASSESSMENT METHOD AND CRITERIA***

For the exam, students may choose: 1) to involve involve the production of a creative project project for which they will be assessed on their creative ability and use of the theatrical language learned during workshops; 2) oral which consists of testing content, clarity of exposition, general knowledge of the subject, and critical reflection of texts chosen from the paths proposed in the bibliography (recommended for students who cannot attend the workshop).

***NOTES AND PREREQUISITES***

Lectures will be both theoretical and practical.

There are no prerequisites for attending the course.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.