# Performing Arts (with Workshop)

## Prof. Maria Rita Simone

# Performative Writing Workshop

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# Workshop on the Actor

## Silvio Castiglioni

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

The course aims to provide students with the methods and skills to learn, understand, analyse and practise the performing arts.

By the end of the course, students will know and be able to analyse and understand the structural elements of a performance (space, time, actors, objects, sounds, images, costumes, etc.) and the products and performative processes of the various arts, in particular theatre.

With regard to applying acquired knowledge, students will have to produce three separate compositions (performance portfolio, analysis, project) relating to their choice of performative art, and undertake, in a group, three micro productions: a group work with a free theme, a group work with a common theme, the presentation of a cultural event. To demonstrate independence of judgement, students must be able to discuss the role, function and perspectives of performing arts in the current socio-political context and their most widespread application in the fields of care, training and inclusion.

For the purposes of assessment, students will demonstrate their communication skills through the public presentation, both live and in the form of media-based projects, of individual and group research, projects and productions.

Students must demonstrate their learning skills primarily by learning techniques and methods for designing, organising and producing products and undertaking performative processes, as well as the methods and tools for researching and finding information, images, materials, studies, documents etc. related to any artistic and performative preparatory activities.

***COURSE CONTENT***

General part: What is performance? Ritual. Play. Performativity. Recitation. The processes of performance. Global and intercultural performance.

Single-subject part: Performing Arts - constituent elements

***READING LIST***

R. Schechner, *Introduzione ai Performance Studies*, Cue Press, Imola, 2018.

E. Fischer-Lichte, *Estetica del performativo. Una teoria del teatro e dell’arte*, Carocci, Rome, 2014.

C. Bernardi, *Eros. Sull’antropologia della rappresent-azione*,Educatt, Milan, 2015.

F. Deriu, *Performatico. Teoria delle arti dinamiche*, Bulzoni, Rome, 2012.

M. G. Berlangieri, *Performing Space*, Bordeaux, Rome, 2021.

L. Allegri, *Storia del teatro. Le idee e le forme dello spettacolo dall’antichità a oggi*, Carocci, Rome, 2017.

***TEACHING METHOD***

Frontal lectures, practical classes, group work, individual research, dramaturgy exercises. Performance workshop.

***ASSESSMENT METHOD AND CRITERIA***

Half of the final mark will be based on the three individual performance texts and the three group performances, of which the following aspects will be assessed: technical and formal precision, originality of the products, the aesthetic aspect, dedication, reliability, participation within the group. The remaining 50% of the mark will be based on an oral examination assessing knowledge and understanding of performance and performance arts, reflecting the accuracy of the answers and communicative and reasoning skills.

***NOTES AND PREREQUISITES***

Students must have basic knowledge of the history of the theatre, the performing arts and contemporary culture.

Specific examination syllabi can be agreed with the lecturer.

Students are strongly encouraged to attend the most important shows, cultural events and performances of the season.

# *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.*

# Performative Writing Workshop

## Prof. Maria Rita Simone

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

The aim of the course is to provide methodological tools and skills for understanding, analysing and creating dramaturgical texts to be put on stage.

The course will be structured into three parts.

Part 1: an introduction to playwriting techniques.

Part 2: the writing of a text starting from a common topic.

Part 3: presentation of the works through the reading of the texts written by students. From the writing of a text to its reading and acting.

The course will allow students to acquire the fundamentals of playwriting, the processes at the basis of performance creation, and the use of their newly-acquired knowledge for the creation of a microdrama.

***COURSE CONTENT***

Improvisational writing games, carried out individually or in groups, from the monologue to the dialogue, from text to action.

***TEACHING METHOD***

Practical classes, group work, individual research.

***ASSESSMENT METHOD AND CRITERIA***

In order to get a positive mark, students will have to be present and actively participate in class, and carry out the practical activities proposed during the course.

The mark for the workshop will be included in the overall mark for the examination on teaching.

***NOTES AND PREREQUISITES***

Students are strongly encouraged to attend the most important shows, cultural events and performances of the season.

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# Workshop on the Actor

## Silvio Castiglioni

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

The aim of the workshop is to provide participants with a general understanding of the work of the actor – in particular the theatre actor – by combining practical exercises with theoretical observations.

The prerequisite for taking to the stage is knowledge of one's own resources and limits: therefore, the course will deliver basic training to familiarize students with their own body and its joints; with their voice, both in speech and song; and with the space in its various dimensions. Unclog the body and free the mind, doing and observing, cross-pollinating the work of the actor with aspects of dramaturgy and directing; creating a circle of attention around the stage and the audience.

It is expected that the particular intensity of the workshop – partly due to its concentration in terms of time – will lead to: better knowledge of oneself and of fellow participants; a change of perspective if found to be necessary; and to acquiring good awareness of the power and resources of the theatre.

***COURSE CONTENT***

Exercises in the following areas: presence, attention, relationship and composition. The roots of theatre: The Chorus, reflections and exercises. The three directions: yourself, your colleagues, the audience. Considerations on the ritual dimension. The role of the audience.

During the workshop, we will use texts and materials indicated by the lecturer before the workshop begins and materials proposed by participants.

***TEACHING METHOD***

Practical exercises, frontal lectures, group work and individual research. Conception and preparation – individually or in pairs – of a short theatrical sketch.

***ASSESSMENT METHOD AND CRITERIA***

Students will pass the workshop if they attend and participate; engage fully, bringing who they are and what they have to the table; give their full attention; complete the proposed exercises. The final assessment will contribute to the overall mark for the teaching exam.

***NOTES AND PREREQUISITES***

Students are strongly encouraged to attend theatre productions and participate in theatrical events.

*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.*