# Drama

## Prof. Alessandro Gamba

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

Covering the main dramaturgical concepts from their origins in Aristotelian philosophy, the course aims to introduce readers to the specific nature of texts conceived to be enjoyed not by a reader anywhere but by an audience member in a specific place. The course will also cover the fascinating relationship between words that remain the same and (theatrical) actions that are, by definition, unique each time. What remains unchanged and what changes? What is the relationship between time and space?

By the end of the course, students will be able to interpret all forms of dramaturgical texts skillfully. They will be able to use the tools learned to examine and deal with the dramatic event in its various expressive forms with greater depth and knowledge.

***COURSE CONTENT***

*FIXED PART*

Written and performed text: from the identical word to unrepeatable action.

Elements for a first approach to musical theatre.

*VARIABLE PART*

«La vendetta, oh, la vendetta»: Triboulet, Azucena, Claire Zachanassian, Antonio Salieri.

***READING LIST***

*FIXED PART*

* C. D’Angeli, *Forme della drammaturgia. Definizioni ed esempi,* Utet Università, Turin, 2004.
* A. Gamba, *Brevi improvvisi filosofici su capolavori del teatro musicale,* Educatt, Milano 2022.

*VARIABLE PART*

*One of the theatrical texts below in the original language:*

V. Hugo: Le roi s’amuse [Paris, Salle Richelieu / 22 novembre 1832]

A. García Gutiérrez: El trovador [Madrid, Teatro del Príncipe / 1 marzo 1836]

F. Dürrenmatt: Der Besuch der alten Dame [Zürich, Schauspielhaus Zürich / 29 gennaio 1956]

P. Shaffer: Amadeus [London, Royal National Theatre / 2 novembre 1979]

***TEACHING METHOD***

Lectures in class with multimedia resources.

***ASSESSMENT METHOD AND CRITERIA***

In the final oral exam, students will be assessed on how closely they have studied the reading list and their understanding of the course as a whole, as well as their ability to make effective arguments, their interdisciplinary creativity and maturity of their thought. Alongside knowledge of course content, key assessment criteria include: masterful and effortless use of appropriate terminology; methodological rigour in the complex application of the theoretical tools deemed most important and coherent in relation to the exam board’s questions.

***NOTES AND PREREQUISITES***

There are no specific prerequisites in terms of knowledge or skills. The theatrical text the students choose from those listed in the variable part of the reading list must be selected in line with the languages of their study plan (although students are still encouraged to consult a valid Italian translation).

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.

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.