# Dramaturgies of Events

## Prof. Roberta Carpani; Prof. Paolo Dalla Sega

[Module 1 is shared with the Philosophy graduate degree course called “*Event planning and management*”]

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

The course (module 1) aims to provide students with a general understanding of the foundations of anthropology and historical roots of contemporary performative actions of structured groups that constitute social subjects and economic subjects.

Module 2, which mainly takes an operative, experimental approach, intends to introduce methods and procedures for creating cultural events; in addition, the module aims to explore two complementary routes: communicating through events and communicating events and culture.

At the end of module 1, students will be able to describe, analyse and understand dramaturgical composition and communication dynamics of festivities and events in modern and contemporary Western history, whilst taking into account their political, social, cultural and economic contexts. Students will also have acquired the basic skills required for creating an event.

At the end of module 2, students will be able to implement, set up and supervise the creation and planning of an event; identify and optimise resources for the planning and production of events; design communication initiatives via cultural events.

***COURSE CONTENT***

Module 1

Ritual, theatre, party, event: matters of definition.

Myth, ritual and festivities in the history of theatre and groups: historical stages and symbolic language in the modern and contemporary age in Europe.

Civil festivities, religious celebrations, political celebrations; calendar festivities and special celebrations: case analysis.

Festivity/event/media event in the contemporary age.

Module 2

Introduction to events. Horizons and conversations: “which events” today.

Cultural map of events: traditions and innovations, local and global (conversations and discussions).

The city as creative material: times and temperatures (workshop).

The city as creative material: geo-graphies (workshop).

Memo for creating cultural events (critical and creative workshop).

Audience experience of events (personas, journey).

***READING LIST***

For module 1:

Course notes;

Selection of essays, collected in a course pack which will be made available during lectures;

R. Carpani, *Le feste e la città in età moderna. Culture, drammaturgie e comunità a Milano nel primo Seicento*, EDUCatt, Milan 2020;

Choose one of the following:

F. Cardini, *I giorni del sacro. I riti e le feste del calendario dall’antichità a oggi*, UTET 2016.

G. Debord, *La società dello spettacolo. Commentari sulla società dello spettacolo,* Baldini Castoldi Dalai, Milan, 2008.

F. Fistetti, *Comunità,* Il Mulino, Bologna, 2003.

R. Girard, *Il capro espiatorio*, [1982], Adelphi, Milan 1987.

C. Riviere, *I riti profani,* Armando, Rome, 2006.

M. Segalen, *Riti e rituali contemporanei,* Il Mulino, Bologna, 2002.

N. Spineto, *La festa*, Laterza, Bari- Rome, 2015.

For Module 2

Course notes and course packs;

L. Argano-A. Bollo-P. Dalla Sega, *Organizzare eventi culturali,* Franco Angeli, Milan, 2018.

Additional reading material will be provided during lectures.

***TEACHING METHOD***

Frontal lectures, accompanied by the reading and commentary of texts and images; viewing of video material; participation in events or live shows. This material may also be available online. There may be meetings with directors, operators, organisers (in person or online).

Lectures will include the analysis of festivities and events, and students will have the opportunity to actively participate.

In Module 1, students who are interested may arrange a brief written paper with the lecturer, in place of a segment of the reading material for the examination.

In Module 2, there will also be monitored practical work, both individually and in groups, discussions, workshops and seminars for in-depth study.

***ASSESSMENT METHOD AND CRITERIA***

Assessment will be by means of an oral interview, of an appropriate length, aimed at determining students’ acquisition of course content, of the reading list and the development of critical skills in relation to them. The final assessment will also take into account results and participation in interactive moments during the course.

In Module 1, the oral examination will assess students’ command of information, correctness of methodology, the ability to identify conceptual connections and open questions, and the ability to independently process course content; these elements will determine the final mark (80%) together with communication and argumentative skills, and the appropriate use of specific terminology, highlighted during the examination itself (20%).

The examination on Module 2 consists of a written part on the conceptual cores of a cultural event, with the prior sunbmission of an individual or group paper. The paper will present course themes within the framework of an original cultural design.

The oral part will consist of discussing the written paper and an oral interview on the reading material, with compulsory reading and material chosen by the student.

Each of the two modules accounts for 50% of the final mark, which will be the average of the marks awarded for the modules.

***NOTES AND PREREQUISITES***

Students should have interest and intellectual curiosity for historical (history of culture, history of ideas), anthropological, sociological considerations, intended as premises for contemporary cultural design; and for the main languages within contemporary artistic production, within performative and visual spheres; furthermore, students should be familiar with the multi-channel nature of today’s media. Naturally, also active interest in cultural events, in all subjects.

Students should also have textbook knowledge of the history of theatre in the West; students who have not attended the History of Theatre and Entertainment examination, should familiarise themselves with the main events in the history of theatre by reading L. Allegri-F. Cotticelli, *Alle fonti del teatro*, Carocci, Rome 2022.

For students from the Media Education graduate degree (Faculty of Education Science), the history textbook will be replaced by A. Cascetta-L. Peja (edited by), *Ingresso a teatro. Guida all’analisi della drammaturgia*, Le Lettere, Florence 2003, pages 1-148.

Students may define a personalised reading list for the examination with the lecturer, for example in relation to specific degree thesis projects or internships.

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.