# Workshop on Stage Writing and Interpretation

## Prof. Laura Curino

*“Sense and Sensibility”*

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

The workshop offers students the opportunity to experiment with dramaturgical writing, identify the peculiarities of language for the stage and gain experience in collecting the necessary documentation to support the project of writing a short theatrical piece (drama or monologue).  
 At the end of the project, the final piece will be read aloud to a small audience.

The workshop will enable students to choose a point of view and develop it in a convincing and concise manner, and train them in accepting criticism and editing texts according to the feedback received in discussions with classmates and the lecturer.

Students will also learn about the relationship between the audience and the writer-performer, both in the writing phase and the staging phase, when they will either perform their texts themselves (if they wish to) or entrust the reading to classmates or actors.

***COURSE CONTENT***

During the workshop, students will be introduced, in a concise and focused manner, to a variety of different approaches to writing for the theatre based on a story.

The workshop comprises the following phases:

– Introduction: examples of dramaturgical narration and narration techniques.

– Analysis of the dramaturgy of a number of narration-based productions currently running in Italy, surveying of modes and methods of constructing texts and analysing sources and languages used.

– Collection of written material and imagery on the theme; writing a plot outline.

– Composition of a text by the students on the theme of “sense and sensibility”. This may refer to Jane Austen's text, other narrative sources, a theatrical text, a poetic text, a news story, or may be an original idea.

In all cases, students will bring (from the first session onwards if possible) their choice of reference sources, e.g. novels, stories, essays, biographies, articles, personal accounts, third-person accounts etc.

The theme can be interpreted according to the various nuances of the terms “sense” and “sensibility.”

“Sense” as the faculty to think, know and judge according to logic, understanding, discernment, judgement, ingenuity, intellect, intelligence, mind, reason, rationality, reflection, common sense, lucidity, argument, reason, proof, cause, motivation, motive, right, need, justification, legitimacy etc.“Sensibility” as the emotional sphere: heart, soul, impulse, emotion, affection, passion, love, ardour, attraction, feeling, sensation, perception, consciousness, awareness of one's own spiritual and bodily existence, impulses of the soul, psychological movements, sentiment, disposition of the soul, sensitivity etc.

One can find or create stories that see two of these terms in conjunction and harmony, or in contrast and opposition.

– All students will produce an original text and choose whether to interpret it personally or assign it to an actor/actress.

– Staging: practical classes in reading texts for the stage and the choice of a sound track to accompany the reading of the text.

***READING LIST***

L. Curino-G. Vacis, *Camillo alle radici di un sogno,* Edizioni di Comunità.

L.Curino, *Big Data B&B*, Il Saggiatore 2022.

J. GUZZETTA, *Il teatro di narrazione - dalle periferie della storia ai grandi teatri italiani*

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***TEACHING METHOD***

Lectures, tutor-led practical classes, reading of excerpts of original dramaturgy from current shows, particularly those seen by students.

***ASSESSMENT METHOD AND CRITERIA***

The final mark will take into account the following assessment criteria:

1) Class attendance. Since this is a workshop, class attendance is fundamental.

2) Assignment submission.

3) Presence at the staging phase, in which the tale will be read out loud in front of a small group of lecturers and students.

4) Presentation of a paper analysing at least five theatrical productions from in the programming of the current theatrical season using the modes and criteria outlined in lectures.

***NOTES AND PREREQUISITES***

Since this workshop is an introduction to theatrical narrative, there are no prerequisites for attending it. However, going regularly to the theatre or being part of a company of players could help students get a better understanding of this workshop.

The only essential prerequisites for this course are curiosity towards the subject and readiness for debate.

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.