# 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? What does a musical component add?

By the end of the course, students will be able to interpret all forms of dramaturgical texts skilfully. 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, applying critical skill to evaluate the relationship between the author’s intention and the actors’ performance. In line with the degree programme horizon, students will also be introduced to theoretical elements, namely the analysis of exemplary works of French, English, Russian, Spanish or German literature.

***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*

*Voi lo sapete, o mamma*: Marfa Ignàtievna Kabànova, Maurya, Émilie Paumelle, Yerma, Mutter Courage.

***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:*

* Russian A.N. Ostrovskij: *Groza* [Moskva, Malyj Teatr / 16 ottobre 1859]
* English J. M. Synge: *Riders to the Sea* [Dublin, Molesworth Hall / 25 febbraio 1904]
* French R. Vitrac: *Victor* [Paris, Comédie des Champs-Élysées / 24 dicembre 1928]
* Spanish F. García Lorca: *Yerma* [Madrid, Teatro Español / 29 dicembre 1934]
* German B. Brecht: *Mutter Courage und ihre Kinder* [Zürich, Schauspielhaus Zürich / 19 aprile 1941]

***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 books in 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, effortless and flexible 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).

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.