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DIPARTIMENTO

Anno accademico
2026/2027

Corso diploma di 1 livello — Scenography/Cinema and Audiovisual Studies

Insegnamento History of Performance (1) — cfa 8/5 — cod ABST53

Docente Flora Pitrolo — settore AFAM115

Numero di ore riservate alle lezioni Numero — 37,5 (Scenography) / 60 (Cinema)

di ore riservate allo studio personale — 87,5 (Scenography) / 140 (Cinema)

Anno di corso — First year

Sede di svolgimento delle lezioni — BC, Fascia B: mon. 12.00-15.00, tue. 16.30-18.30, wed. 17.30·

Metodi di valutazione
- Participation
- Wednesday case studies
- Final oral discussion

Semestre — First semester

Contatti, mail docente — flora.pitrolo@abapa.education

Orario di ricevimento degli studenti — Fascia A, mondays 09.30-11.30 (or by appointment)

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Organizzazione della didattica	Lectures lasting 2 – 3 hours, with a strong emphasis on class participation, group work, and the development of critical thinking and independent research skills.
Programma	The course offers a sweeping diachronic overview, aiming to provide students of Scenography and Cinema and Audiovisual Studies with essential tools for understanding performance both as a social and political phenomenon and as a form of representation across different, predominantly Western cultures, from the 5th century BCE to the present day. Each lecture covers a more or less extensive historical period, adopting different analytical approaches depending on the materials examined: from the social and cultural context of performance to the role of the audience, from the physical spaces of performance to dramatic texts, from questions of historical documentation to the specific practices of theatre-making. Each session also offers opportunities for individual exploration beyond collective study in the classroom. The primary focus throughout the course remains the social function of performance events and theatre as a technology of representation. The course critically examines historiographical questions while consistently connecting historical material to the present, encouraging students to identify similarities and differences between past practices and contemporary culture. The first five weeks are attended by all students and are organised around the following historical and conceptual themes: "Week 1: From the Ancient World to Medieval Theatricality "Week 2: Rediscovering the Idea of Theatre: Italy in the 15th and 16th Centuries "Week 3: The Baroque in Northern and Southern Europe "Week 4: The 18th Century and the Emergence of Bourgeois Drama "Week 5: Naturalism, Romanticism, and the End of Drama The course then continues for Cinema and Audiovisual Studies students with the following programme: " Week 6: Breaking Points: Theatre After Cinema " Week 7: The Postdramatic and the Performative Every Wednesday, two groups of students will present interpretations of the course's case studies, which form an

Programma	integral part of the syllabus: - Aristophanes, The Birds (414 BCE) - Seneca, Thyestes (43 – 49 CE) - Niccolò Machiavelli, The Mandrake (1518) - Torquato Tasso, Aminta (1573) - Claudio Monteverdi, L'Orfeo (1607) - Pedro Calderón de la Barca, The Great Theatre of the World (c. 1635) - Denis Diderot, The Natural Son (1757) - Carlo Goldoni, The Craze for the Country (1761) - Georg Büchner, Woyzeck (1836)* - Anton Chekhov, Swan Song (1887)* The final exam is an oral discussion based on a critical exploration of material covered in class and a live performance attended during the semester. The discussion is tailored to the research interests developed by each student during the course. The assessment takes into account participation in class, including attendance, willingness to engage, collaborate and exchange, and preparation of research assignments and readings.
Testi consigliati, bibliografia	The course does not follow a single textbook but draws on a selection of readings from different publications. All essential readings will be uploaded to Google Classroom, together with the slides from each lecture and a range of additional materials, either to complement the required readings or to provide opportunities for further independent study. Students are not required to purchase any books to attend History of Performance (I), but they are expected to use Google Classroom regularly and complete all essential readings. The main reference books used throughout the course are listed below: - Acca et al., Storie di spettacoli. Uno sguardo contemporaneo. Milano: UTET, 2023. - Allegri et al., Breve storia del teatro per immagini. Roma: Carocci, 2008. - Cambiaghi et al., Storia del teatro. Scena e spettacolo in Occidente. Milano: Pearson, 2020. - Molinari, C., Storia del teatro. Milano: Laterza, 1996. - Nicoll, A., Lo spazio scenico. Storia dell'arte teatrale. Roma: Bulzoni, 2016. - Sinisi, S., Innamorati, I., Storia del teatro. Lo spazio scenico dai greci alle avanguardie. Milano: Mondadori, 2003. - Wickham, G., Storia del teatro. Bologna: Il Mulino, 1988.