

Poeti Metafisici Inglesi Del Seicento Con Testo Inglese A Fronte

Testi mariani del secondo millennio Nuova enciclopedia italiana: Testo Mostra della pittura italiana del Seicento e del Settecento, 1922 La Letteratura italiana: Seicento. Asor Rosa, A., [et al.] Il Seicento. 2 v Il Seicento Catalogue of the Dante Collection Presented by Willard Fiske: Dante's works ; part. II. Works on Dante (A-G) Testo e performance dal settecento al duemila La scena della gloria Catalogue of the Dante Collection Presented by Willard Fiske Programma della civica scuola reale autonoma in Trieste Catalogue of the Dante Collection Programma dell' imp. reg. scuola reale superiore e riunita i. r. scuola nautica secondaria in Spalato Delle piu imnortanti questioni fonologiche nella grammatica della lingua italiana Ludovico Jacobilli, erudito umbro del '600 Le cronache scolastiche rassegna quindicinale dell'istruzione media Il Pensiero politico Archivio glottologico italiano Gian Vincenzo Gravina nel contesto dell'umanesimo europeo Studia Romanica Et Anglica Zagrabiensia Roma moderna e contemporanea Angelo Amato Alberto Asor Rosa Willard Fiske Arianna Frattali Annamaria Cascetta Cornell University. Libraries Willard Fiske Giammaria Cattaneo Maria Duranti Oleg Nikitinski

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scrivere sul teatro significa scrivere in assenza di ogget to ma in presenza di una tradizione sia dram maturgica sia spettacolare che

può essere anche rin negata riformata o rivoluzionata significa ricostruire e analizzare le istanze di un evento unico irripetibile e solo in parte riproducibile seppure inizialmente connesso a un preciso contesto storico culturale per questi motivi la scrittura critica relativa al teatro e alla teatralità intesa come categoria estetica che può essere applicata anche ai prodotti di altri settori artistici quali il melodramma il cinema i nuovi media le arti visive in genere non può essere esercitata solamente a partire dal testo drammatico tramandato dal suo percorso editoriale ma deve necessariamente incontrare il testo performativo tracciato dall'azione o dalla non azione di un corpo in uno spazio e in un tempo determinati in presenza di qualcuno che guarda considerando l'etimologia del termine teatro dal verbo greco *theaomai* ossia guardo tutto ciò che è legato al campo semantico della teatralità incorpora necessariamente la visione come tutto quello che si lega al dramma è centrato su *drama* e *diálogos* ovvero azione e interazione linguistica o paralinguistica fra persone il teatro nasce nel mondo antico strettamente connesso alla categoria della socialità e di tale categoria o della mancanza di essa continua ad essere espressione talvolta anche suo malgrado nel corso dei secoli di conseguenza nel contesto della didattica universitaria insegnare a scrivere sul teatro significa anzi tutto insegnare a leggere il teatro come testo drammatico e come testo performativo agli strumenti per l'analisi retorica e stilistica di un testo scritto devono essere unite infatti competenze per l'analisi di un testo visivo ma anche sonoro effimero mutevole e quindi difficilmente ricostruibile e decodificabile a posteriori occorre dunque conoscere i codici dello spettacolo come quelli della scrittura drammaturgica tenendo presente che la scrittura per la scena spesso contiene in sé elementi conativi che orientano l'azione pertanto anche il testo drammatico deve essere letto alla luce delle sue valenze performative e delle convenzioni spettacolari cui si attiene o da cui si distacca questo libro vuole fornire alcuni esempi di scrittura critica sul teatro a partire dalle complesse relazioni che intercorrono fra testo e performance dal settecento ai giorni nostri¹ i quattro esempi scelti il libretto metastasiano i trasformismi di Vittorio Gassman teatro e carcere corpo e immagine declinano modi diversi di intendere tali relazioni nel passaggio dall'età moderna a quella contemporanea e sono corredati al loro interno dei riferimenti bibliografici necessari a fornire una contestualizzazione storica critica dei singoli fenomeni fra i materiali critici sono raccolte invece due recensioni relative soltanto alla scena contemporanea ma esercitate su fenomenologie registiche attoriali e drammaturgiche differenti fra loro e pertanto ciascuna a suo modo esemplificative tratte dal capitolo introduttivo dell'autrice

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