

**Self-awareness: Embrace Yourself, Embrace the World**

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# ITALIAN Arts and Crafts

## **The Italian popular theater** by Dario Fo and Franca Rame: 'Acting? The important thing is not pretending'

Dario Fo and Franca Rame's shows were born with the aim of demonstrating the historical existence of a popular theater of great value, which was not inferior to the erudite traditional one meant as an expression of the culture of the dominant social class.

Their shows were not only fun but also the mirror of current issues.

In the theater of Dario Fo and Franca Rame, the choice of aesthetic canons does not apply to an arbitrary formal taste, but is inherent in the real essence they convey.



The mind works while we act ... the audience reads the stage action in an almost subliminal way!



## The theatre in CALABRIA

The theater, especially in small communities, plays the role of social glue. Through the representation of local legends and stories, people communicate and claim their dignity. Every time a text is represented, stories related to someone's experiences are told, so the theater becomes an authentic memory of the past. There is no longer the time to remember them in daily life, that's why we should safeguard those few moments of remembrance.

Shows include situations under the sign of confusion and amusing misunderstandings, as in the tradition of Plautus' Latin comedies which, while representing embarrassing and in a certain sense dramatic circumstances, arouse considerable hilarity precisely because of the tangle of actions and the expression in the traditional vernacular language which is at the same time shrewd and provocative..



Popular theater appears to be a vital element in local cultures, It is rooted in traditions, yet, at the same time, it implies creative innovations in response to changes in the social context.

## Theatre in SATRIANO (CZ)

Theater and the traditions that are linked to it, in this case, help to understand the historical reality of a country and its transformations. Traditions, memories, idioms are the traces of experiences that are closely linked to our life, it is up to us to grasp their meaning. Otherness is often not represented by traveling to distant places, but in knowing the places where you live, this is the disturbing discovery that makes us see how the most unknown places are the ones we live in.

The example of carnival farces highlights how through stories and representations, in which man stages the problems of real life (the problem of hunger, the subordination of peasants to the bourgeois class), it is possible to analyze within a community; the fact that these performances were staged in a particular period of the year, Carnival, makes the function of social redemption that the theater performs even stronger.

In Calabrian popular culture, Carnival is represented as a puppet, that is, it undergoes a process of personification. A consolidated structure shared by the Calabrian communities of the story of the character "Carnival", is the following: Carnival consumes a huge meal; later he appears to be in pain from having eaten too much; a relative notifies the public; the Medici (doctors) are then sent for (usually there are two of them, they speak in Italian and symbolize the official culture); Carnevale dying dictates the testament to the Notary and asks the Priest for absolution; Coraijsima, his wife, weeps for her husband; everyone is crying for Carnival and finally the 'puppet' is burned in the square.



## The Italian popular dance- LA TARANTA PUGLIESE

The Taranta is a typical and very famous Salento dance. It is an ancient dance that today is part of the culture of this territory. Folklore and music are seen as a bond with the land. The birth is linked to tarantism, a disease caused by the bite of a spider, the tarantula that is very common in the Salento areas during the summer. In fact, through this 'dance', according to the legend, the sick were able to free their body from the spider's venom until they reached recovery.



## Dance in CALABRIA

The Calabrese Tarantella or tirantella (more rarely taranteja, formerly called u sonu) is a generic term that encompasses the different choreutic-musical expressions widespread in the Calabrian peninsula, with features that make it distinguishable from others in Southern Italy, especially in the rhythm. In it there are no references to the exorcisms of tarantism, but it takes on a significant role for festive or religious-processional events

### Reggio Calabria



### Morano



## Dance in BADOLATO (CZ)

Calabria has been the cradle of Magna Graecia for some time and this has led to an enrichment from the point of view of culture, flavors and traditions that we still feel strongly today. In Badolato it is used on occasions such as public and private parties and anniversaries. Everything takes place within a limited circular space called the Rota. The dancers form this sort of circle and in a certain sense delimitate the territory. Within this circle, couples made up of man - woman, woman - woman and also man - man are invited to dance.



# Musical instruments in ITALIA

## NAPOLI E IL TRICCABALLACCHE

In the long and fascinating history of Naples, music is of fundamental importance. There is no party, anniversary or celebration that has not been accompanied, since ancient times, by the sound of some musical instruments that, very often, have a very particular origin, especially from a linguistic point of view. This is the case of the "triccheballacche", the "scetavajasse" and the "putipù" used especially during the Carnival. The Triccaballacche, a term often shaped with "Tricballac" represents a typical musical symbol of the Neapolitan land. It is in fact a well-known instrument throughout southern Italy which finds its roots and fertile ground in particular in Naples.

The instrument consists of three hammers placed parallel to each other, all thanks to two wooden frames, vice versa perpendicular to the hammers. One of the frames, the one in the lower part, acts as a union of the three hammers, while the other serves for the dexterity of those who use it.

Typical sound of carnival and folk dances, the ticking of the triccaballacche has accompanied Campania folklore for centuries in the name of a very ancient and emotional history.





## Musical instruments in CALABRIA

### CATANZARO AND SURROUNDINGS

The term “battente” can be understood with two meanings: the former refers to the playing technique which involves beating with the right hand on the strings of the instrument; the latter indicates the acoustic phenomenon of the beats that are created by the choirs (which are difficult to perfectly tune in unison). The Italian people, especially the southern population, managed to keep this tradition alive, making it the symbol of popular music. It is sold at village fairs where several luthiers could be found exhibiting the instruments they have built.



## Musical instruments in the AREA OF SOVERATO

The bagpipe (zampogna or ciarameddha) is one of the most important tools in the Calabrian agro-pastoral context. The instrument uses only natural elements such as wood, reed pipes, bees wax to tune it, and wineskins to keep the sound continuous. It is closely connected to the magical-ritual sphere. The weight and the functionality it covers in musical life make it emblematic of the entire universe of sounds of the region. The instrument is distributed on a regional scale in four different models and is used almost everywhere throughout the year, especially on ceremonial and festive events.





# Thanks for your attention

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