

History and Histography of Dramatic Arts

Code: 43158
ECTS Credits: 6

Degree	Type	Year	Semester
4313879 Theatre Studies	OT	0	2

Contact

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Teachers

Boris Daussa Pastor

Antoni Ramon Graells

Use of Languages

Principal working language: catalan (cat)

Prerequisites

ET

Objectives and Contextualisation

The module proposes a reflection on the discipline known as "history of performing arts". We will look at the problems and challenges that are posed currently in this discipline: the definition of historiography, the discussion on its object of study, the possibilities of breaking the concept down and the consequences derived from doing this, the contributions and limits of traditional historiography, the possibilities to develop new research fields. We will study cases and particular aspects that will allow us to reflect on this field through applied knowledge.

The module includes a seminar to approach questions related to the study of the "theatrical space" from a historic perspective. We are dealing with a much wider concept than scenography, which is relevant in the measure that it allows us to shed light over important aspects of the history of performing arts that have sometimes been overlooked by traditional historiography.

With regards to the seminar, the objectives are set out to: examine the meaning and the scope of the term "theatrical place". To revise the texts that have understood the history of theatre as a history of the space. Histories of a wide Historical reach; plays about short time periods: monographs. The study of the historiography of the place of theatre in Barcelona, chronologically ordering and analysing the works of more general reach, to finish concentrating on the ones centered on the urban specific areas, such as the Rambla, the Avenue of Parallel or the Village of Gracia.

Competences

- Analyse phenomena in the performing arts on the basis of their potential categorisations and interrelations.
- Assess the social dimension inherent in the performing arts.

- Evaluate performance phenomena synchronically and diachronically on the basis of specific theoretical paradigms (specialisation A).
- Examine research methodologies in the performing arts according to international scientific parameters.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Respect the historic and cultural value of theatrical heritage.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Assess the links between the history and historiography of the performing arts on the basis of such aspects as the object of study, the perspective, the methodologies and the scientific function.
2. Assess the social dimension inherent in the performing arts.
3. Critically interpret the paradigms of the historiography of the performing arts in terms of the development of the diachronic dimension.
4. Define different elements and phenomena from which new areas for research in the performing arts can be discovered.
5. Distinguish the main schools of historiography of the performing arts and their main methodological principles.
6. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
7. Respect the historic and cultural value of theatrical heritage.
8. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

The module has two content blocks:

A) The historiography of Performing Arts (prof. Boris Dasussà-Pastor)

1. Introduction to concepts: History versus historiography. Theatre historiography (Bial, Scott Magelssen). Problems in the object of study. The peculiarity of the absent object. The pragmatism in the priority of the dramatic text. The multiplication of partial histories. Attempts for a global history.
2. Comparative analysis of some of the general histories of performing arts of frequent usage (Pandolfi, Brockett, Oliva-Montreal), and of some national histories (Wilmer). Orientations and shortages. Other approaches (Zarilli, McConachie et al.)
3. Case Analysis: Asiatic dance and theatre: from orientalism to auto-eroticization. Encounter and discord between historiography and national histories.
4. The performative paradigm in contemporary theatre historiography. For a history of stage practices. The archive and the repertoire (Taylor)
5. Case analysis: Dramaturgies of the Real and theatricalization of quotidian events in the context of the crisis of fiction and the spectacularization of society. Cultural studies of theatre historiography.

B) Seminar around the place of Theatre (prof. Antoni Ramon)

1. The place of theatre: City, architecture and stage space. Three encounters: The place of theatre, 1948. "Architecture et dramaturgie", University of Sorbonne, Paris. Centre d'Etudes Philosophiques et Techniques du Théâtre; 1962 and 1963. "Le lieu théâtral dans la société moderne" and "Le lieu théâtral à la prèvia" and text commentary: Denis Bablet "La posada en qüestió del lloc teatral al segle XX", 1963.
2. Theatre and architecture as histories of space. Edward Gordon Craig, Towards a new theatre, 1913. László Moholy-Nagy, ..., 1929. Sigfried Giedion, ..., 1969. Reading and commentary of the text: Edward Gordon Craig, Towards a new theatre, 1913.
3. The place of theatre in Barcelona. The place of theatre in the histories of Catalan Theatre: From Francesc Curet to Xavier Fàbregas passing through Josep Artís. The Catalan Scenography of Isidre Bravo. Case studies: The Parallel Stage. The City of Theatre, the theatres of the ateneos. Navigation through the observatory of Stage Spaces: www.espaciosescenicos.org

Methodology

The module will combine different teaching methodologies:

- . Master classes / lectures led by teachers
- . Seminars and case studies to apply to the concepts worked upon
- . Debates and text commentaries in class
- . Tutorials
- . Personal study
- . Reading of materials in class
- . Development of works

Starting from reflections on theatre historiography and the case studies presented in class, students should present a work that fundamentes the historiographical positioning he/she would take for the development of a specific research project in theatre studies. Whenever possible, this reflection should be on the historiographical frame that students would like to apply to their final Masters project.

The work should pose a convincing proposal, that reflects the suitability of the chosen frame, that explains why other alternative frames wouldn't be as ideal, and that identifies the pros and cons that its historiographical approach entails. When necessary, the reflection should cite adequately the bibliographic models and references used.

The work, without counting cover and bibliography should have an extension of 6-8 pages, double spaced and standard margins, with Times New Roman font size 12 or similar (equivalent to 10.000-15.000 characters, counting spaces).

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes / case resolutions and exercises, seminars	30	1.2	4, 5, 3, 6, 7, 8, 2, 1
Type: Supervised			
Tutorials and Work development	60	2.4	4, 5, 3, 6, 7, 8, 2, 1
Type: Autonomous			
Personal study, Reading of articles of interest, work development	60	2.4	4, 5, 3, 6, 7, 8, 2, 1

Assessment

The evaluation will be done based on the following:

- . A work (6-8 pages) tutored by one of the module teachers (50%)
- . Assistance and participation in class (20%)
- . Analysis of the historiographical position of a book of history of dance/theatre, and a class presentation (30%)

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis of texts	30 %	0	0	4, 5, 3, 6, 7, 8, 2, 1
Attendance and class participation	20 %	0	0	4, 5, 3, 6, 7, 8, 2, 1
Delivery of the words of the module	50 %	0	0	4, 5, 3, 6, 7, 8, 2, 1

Bibliography

See below for a general bibliography divided by blocks of content. At the beginning of the module the teachers will facilitate a more detailed bibliography.

Block A

Bial, Henry, y Scott Magelssen, editors. *Theatre Historiography: Critical Interventions*. Ann Arbor: University of Michigan Press, 2010.

Brockett, Oscar G., y Franklin J. Hildy. *History of the Theatre*. Boston: Pearson, 2008.

De Marinis, Marco. *Entendre el teatre. Perfils d'una nova teatologia*. Traducido por Carlota Subirós. Barcelona: Institut del Teatre, 1998.

De Mussy, Luis G., y Miguel Valderrama. *Historiografía postmoderna: conceptos, figuras, manifiestos*. Providencia, Chile: Ril Editores, 2010.

Guarino, Raimondo. *Il teatro nella Storia*. Bari: Laterza, 2005.

Mignolo, Walter. *Historias locales, diseños globales: colonialidad, conocimientos subalternos y pensamiento fronterizo*. Madrid: Akal, 2004.

Postlewait, Thomas, editor. *The Cambridge Introduction to Theatre Historiography*. Cambridge: Cambridge University Press, 2009.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.

Taylor, Diana, y Marcela A. Fuentes, editores. *Estudios avanzados de performance*. Mexico D.F.: Fondo de Cultura Económica, 2011.

Wetmore, Kevin J., Siyuan Liu, y Erin B. Mee. *Modern Asian theatre and performance*. London: Bloomsbury, 2014.

Wilmer, S.E., editor. *Writing and Rewriting National Theatre Histories*. Iowa City: University of Iowa Press, 2004.

Zarrilli, Phillip B., Bruce McConachie, Gary Jay Williams y Carol Fisher Sorgenfrei. *Theatre Histories: An Introduction*. 2ª edició. New York and London: Routledge, 2010.

Block B

DD. AA. (1968). *Le lieu théâtral à la Renaissance*. París: Éditions du CNRS.

Villiers, André (ed.) (1950). *Architecture et dramaturgie*. París: Flammarion.

Bablet, Denis; JACQUOT, Jacques (1969). *Le lieu théâtral dans la société moderne*. París: Éditions du CNRS. v.o.: 1963.

Banu, Georges; Ubersfeld, Anne (1979). *L'espace théâtral*. Paris: Centre National de Documentation Pédagogique.

Craig, Edward Gordon (2011). *Escritos sobre teatro*. Madrid : Publicaciones de la ADE. 2 vols. ; v. o. : 1913.

Cruciani, Fabrizio. *Lo spazio del teatro* (1992). Roma: Editori Laterza, 1992.

Mancini, Franco (1986). *L'evoluzione dello spazio scenico. Dal naturalismo al teatro épico*. Bari: Edizioni Dedalo.

Nicoll, Alardyce (1966). *The Development of the Theatre : a study of Theatrical Art from the Beginnings to the Present Day*. Londres: George G. Harrap & Co.

Rufford, Juliet (2015). *Theatre & Architecture*. Londres: Macmillan, Red Globre Press.

Ruzza, Luca; Tancredi, Maurizio (1987-1989). *Storie degli spazi teatrali*. Roma: Euroma. 2 vols.

Ramon, Antoni, Raffealla Perrone (2013). *Teatres de Barcelona. Un recorregut urbà*. Barcelona: Albertí.

Tierz, Carme, Xavier Muniesa (2013). *Barcelona ciutat dde teatres*. Barcelona: Viena.

Badenas i Rico, Miquel (1998). *El Paral·lel, història d'un mite un barri de diversió i d'espectacles a Barcelona*, Lleida: Pagès.

Cabañas Guevara, Luis (1945), *Biografía del Paralelo, 1894-1934 recuerdos de la vida teatral, mundana y pintoresca del barrio más jaranero y bullicioso de Barcelona*, Barcelona: Memphis.

DD. AA., *El Paral·lel. 1894-1939. Barcelona i l'espectacle de la modernitat*. catàleg de l'exposició presentada al Centre de Cultura Contemporània de Barcelona (CCCB) entre el 26 d'octubre de 2012 i el 24 de febrer de 2013, Barcelona: CCCB.

Molner, Eduard; Albertí, Xavier (2012). *Carrer i escena. El Paral·lel 1892-1939*. Barcelona: Viena.