

Dramatic Arts and Other Arts

Code: 43156
ECTS Credits: 6

Degree	Type	Year	Semester
4313879 Theatre Studies	OT	0	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: catalan (cat)

Teachers

Nuria Llorens Moreno
Anna Corral Fulla

External teachers

Anna Solanilla Roselló

Prerequisites

ET

Objectives and Contextualisation

The objective of this module is to provide the methodological tools for the analysis of the relations, the confluences, the intersections and the creative borders between writing and staging models in performing arts on the one hand, and the narrative codes, figurative and of formal organization in related disciplines such as visual arts, music or cinema, on the other. It is not so much to give a thorough analysis of all the possible connections between the different arts, as to provide significant incursions that complete and enrich the diverse perspectives in the study of performing arts.

Competences

- Apply research methods in the different study disciplines of the performing arts according to the relevant conceptual frameworks.
- Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
- Follow the codes of practice that govern research activity.
- Plan and design an original, personal research project on an aspect of the performing arts.
- Prepare a scientific paper on an object of study within the performing arts.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.

- Work in interdisciplinary teams in varying contexts.

Learning Outcomes

1. Apply research methodologies that can link up performing arts with other related arts within the relevant conceptual frameworks.
2. Combine the research methods of other arts with those of the performing arts in order to obtain an original approach.
3. Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
4. Follow the codes of practice that govern research activity.
5. Prepare a scientific paper on an object of study in which the performing arts merge with other arts.
6. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
7. Work in interdisciplinary teams in varying contexts.

Content

1. The scenography

The scenography is the array of visual arts and architecture that appears on stage. Throughout history the design of the space and the character have had different finalities that have been modulated in relation to different objectives. In contemporary scenography, multiple proposals co-exist that have different conceptual origins from different historical and theoretical perspectives that are revisited in the present.

To develop today an analysis and investigation in the field of scenography in a wide sense, it is necessary to address two relevant aspects: the adequate documentation of the object of study and the application of the corresponding focus for the analysis according to the investigated scenography. For instance, we cannot conduct in the same way the analysis of a scenography from the end of the XIX Century or a surrealist project than an opera by Robert Wilson or by Anna Viebrok.

This block's objective is to equip the student with the appropriate methodological basis to study and to analyze scenography and, hence, to propose an adequate form of analysis with regards to the ideology of the staging from the perspective of the scenography.

This block's contents are the following:

1. "The painting scenography" or the concept of illustration of scenography in contemporary productions.
2. The constructive scenography and its metaphoric qualities (Scenography of constructivism or surrealist scenography,) particular to modernity. The analysis of the element at play when analyzing the expressive efficiency in the reception.
3. The performative scenography and the analysis of the production of scenography as dramaturgy.

The research in scenography needs to consider different focuses with which to achieve an appropriate analysis. This block wants to introduce the necessary tools to initiate students in the research of this field.

2. Visual Arts and Performing Arts

2.1. The stage and the images

From ancient days, artists have represented the world of theatre and have participated in the devising of performances. We will dedicate the first part of the seminar to learn about this universe of images. Based on the selection of drawings, prints and paintings grouped by themes, we will engage in a journey throughout the history of performing arts. The objective of these lectures is to introduce students into the field of theatrical iconography and to offer you tools to delve into the study of this subject.

2.2. The avant-gardes in the scene/ on stage

We will dedicate the second part of the seminar to the modern scene. We will examine the changes the performing arts experimented in the avant-garde, by taking as a connecting thread that will create nexuses and will bring confluences between the world of the stage and the visual arts during this period. And starting from a small selection of companies and contemporary directors, we will see how the modern idea of theatre, understood as a synthesis of the arts, has become a source of creation and an endless route for exploration.

3. Cinema and theatre

In this block we will examine the relations between theatre and cinema; in particular, the manifestation of theatricality in the seventh art. Thus, we will approach the classification of diverse modalities in which theatricality manifests itself in cinema through studies realized by specialists in the subject. An overview will be offered of the different methodological approaches adopted in the study of cinematographic adaptation. Secondly, the seminar will focus on a detailed study of four playwrights and four filmmakers of prestige in what is known as auteur cinema or independent film, mostly focusing on French artist:

1) *Woyzeck* (1837) de Georg Büchner - adaptation by Werner Herzog, *Woyzeck* (1979); 2) *Les parents terribles* [Los padres terribles] (1938) by Jean Cocteau - adaptation by Cocteau, *Les parents terribles* (1948); 3) *Le jeu de l'amour et du hasard* [El juego del amor y del azar] de Marivaux (1730) - adaptation by Abdellatif Kechiche, *L'esquive* (2004); 4) *Juste la fin du monde* [Tan solo el fin del mundo] by Jean-Luc Lagarce (1990) - adaptation by Xavier Dolan, *Juste la fin du monde* (2016).

Methodology

1. The scenography

Research methods and studies on scenography will be applied in the studio sessions, in a conceptual and also in a practical form. The research approach will attend to the type of scenography and its stage and communication finality.

2. Visual Arts and Performing Arts

In class we will work on themes based on visual and textual materials facilitated by the teacher, and also from the consulting of bibliography. The seminar will develop through the continued participation of the students.

3. Cinema and Theatre

Lectures will have a seminar character and they will develop taking from (i) theoretical articles on the subject and (ii) theatre literature of compulsory reading, as well as the viewing of a cinematographic adaptation for every one of the plays that are studied. Each session will be divided into three segments: a) an introductory lecture about the relations between theatre and cinema, b) the analysis of a play and c) a work on cinematographic adaptation.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures and debates	30	1.2	1, 4, 5, 2, 6, 3, 7
Type: Supervised			
Tutorials and work development	60	2.4	1, 4, 5, 2, 6, 7
Type: Autonomous			
Reading of articles/reports of interest, personal study, work development	60	2.4	1, 4, 5, 2, 6, 3, 7

Assessment

Students will have to present a short monographic study, supervised by one of the teachers of the module, about the subject they agree with the chosen teacher. Students will be able to choose the teacher freely with the following limitation: Each teacher from the module can tutor at the most, a third of the enrolled. The extension of this study must be in between 10 and 15 pages. It should include explicitly the utilized sources. Any plagiarism detected will imply the unquestionable failing of the module. The final mark on the module will be based on the joint evaluation of all the teachers who will take part in the module, the mark will be the resultant of the qualification of: attendance and active participation in class (20%); the grade on the work (50%) and the tutorials / activity (30%). Once the work has been handed-in, the tutor will get in touch with the student to communicate (on-site or in telematic form, depending on each case) the granted qualification to the work (brief summary with its observations and comments on the respect) and the final mark for the module. In the case of not passing the subject, it can be recovered through an oral presentation in which the student should present the final work, incorporating the rectifications the tutor will have made.

ADDITIONAL REMARKS

1. At the time of each evaluation activity, the teacher will inform the students of the procedure and the date for reviewing the grades.
2. In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.
3. In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active participation in class	20%	0	0	1, 4, 5, 2, 6, 3, 7
Handing-in of reports and works	50 %	0	0	1, 4, 5, 2, 6, 3, 7
Tutorials/Activity	30 %	0	0	1, 4, 5, 2, 6, 3

Bibliography

1. The scenography

Bablet, Denis (1975) *Les revolutions escéniques du XXe siècle*. París: Société Internationale d'Art, cop.

Peter Mckinnon & Eric Fielding (Editor) (2012) *World Scenography 1975-1990*. Taipei, Taiwan : OISTAT, International Organisation of Scenographers, Theatre Architects and Technicians, cop.

Cohen, j.-l.; Cooke, C.; Strigalev, A.A.; Tafuri, M. (1994) *Constructivismo ruso. Sobre la arquitectura de las vanguardias ruso-soviéticas hacia 1917*. Barcelona: Ediciones Serbal.

VAN NORMAN BAER, NANCY (1991) *Theater in revolution, Russian Avant-Garde Stage Design, 1913-1935*. San Francisco: The Fines Museums of San Francisco & Thames and Hudson.

VVAA (1999) *Amazonas de la vanguardia: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova i Nadezhda Udaltsova*. Bilbao: Museo Guggenheim Bilbao.

VVAA (2008) *Ródtxenco. La construcció del Futur*. Barcelona: Obra Social CaixaCatalunya.

FISCHER-LICHTE, Erika (2004) *Estética de lo performativo*. Madrid: Abada Editores.

GOLDBERG, Roselee (1996) *Performance Art: desde el Futurismo hasta el presente*. Barcelona: Ediciones Destino.

DIXON, Steve (2007) *Digital Performance. A History of the New Media in Theatre, Dance, Performance Art and Installation*. Cambridge (Massachussets): The MIT Press.

2. Plastic and Performing Arts

Topic 1.

BELTING, Hans, *Faces: une histories du visatge*, Gallimard, París, 2017.

BERGMANN, Bettina i KONDOLEON Christine (eds), *The Art of Ancient Spectacle*, National Gallery of Art, Washington, New Haven & London, 1999.

BINDMAN, David, *Hogarth and his times: serious comedy*, British Museum Press, London, 1997.

BRAVO, Isidre, ***L'Escenografia catalana***, Diputació de Barcelona, Barcelona, 1986.

BROCKETT, Oscar G., *History of the theatre*, Pearson, Boston, 2017.

HECK, Thomas, ***Picturing performance : the iconography of the performing arts in concept and practice***, University of Rochester, Rochester, 1999.

KATRITZKY, M. A., *The Art of commedia : a study in the Commedia dell'Arte 1560-1620 with special reference to the visual records*, Rodopi, Amsterdam, 2006.

MASSIP, Francesc, *Història del teatre català I: dels orígens a 1800*, Arola, Tarragona, 2007.

MERINO, Esther, ***Historia de la escenografía en el siglo XVII. Creadores y tratadistas***, Universidad de Sevilla, Sevilla, 2012.

NORMAN, Larry F. *The theatrical Baroque*, University of Chicago Press, Chicago, 2001.

TESSARI, Roberto, *Teatro e spettacolo nel Settecento*, Laterza, Bari, 1995

ZORZI, Ludovico, ***Représentation picturale et représentation théâtrale***, Gérard Monfort, paris, 1978.

ZORZI, Ludovico, ***Carpaccio e la rappresentazione di Sant'Orsola: ricerche sulla visualità dello spettacolo nel Quattrocento***, Einaudi, Torino, 1988.

V.V.A.A. ***Escenarios de España***, FCC, Madrid, 2006.

V.V.A.A., ***Il luogo teatrale a Firenze: Brunelleschi, Vasari, Buontalenti***, Electa, Milano, 1975.

Topic 2

BABLET, DENIS, *L'oeuvre d'art totale*, CNRS, París, 1995.

CARLSON, Marvin, *Theories of the theatre*, Cornell, Ithaca and London, 1993.

CAHN, Isabelle, *Le théâtre de l'Oeuvre 1893-1900: Naissance du théâtre moderne*, Musée d'Orsay, abril-juliol 2005, Paris, 2005.

COGEVAL, Guy i AVANZI, Beatrice (edts.), ***De la scène au tableau : David, Füssli, Klimt, Moreau, Lautrec, Degas, Vuillard***, Flammarion, Skira, Paris, 2009.

DUSIGUE, Jean-François, *Du théâtre d'Art à l'Art du théâtre, anthologie des textes fondateurs*, éd. Theatrales, Paris, 2002.

GOLDBERG, RoseLee, *Performance Art. From Futurism to the Present*, Thames and Hudson, London, 2014.

HUBERT, Marie-Claude, *Les grandes théories du théâtre*, Armand Colin, Paris, 2005.

HUXLEY, Michael i WITTS, Noel (eds.), *The Twentieth-Century performance reader*, Routledge, London, 2002.

INNES, Christopher, *Avant Garde Theatre 1892-1992*, Routledge, London, 2005.

SÁNCHEZ, José A. *Dramaturgias de la imagen*, Ed. Universidad de Castilla-La Mancha, Cuenca, 2002.

SANCHEZ, José A., *La escena moderna. Manifiestos y textos sobre el teatro de la época de las vanguardias*, Akal, Madrid, 1999.

TESSARI, Roberto, *Teatro e avanguardia storiche*, Laterza, Bari, 2005.

V.V.A.A, *Le théâtre de l'Oeuvre 1893-1900, Naissance du théâtre moderne*, Musée d'Orsay, Paris, 2005.

VVAA., *Painters in the theatre. (The european avantgarde)*, Museo del Prado, Madrid, 2002.

ONLINE RESOURCES Topic 2

Joconde Portail des collections des musées de France:

<http://www.culture.gouv.fr/documentation/joconde/fr/pres.htm>

Centre de Documentació i Museu de les Arts Escèniques:

<ahref="http://www.cdmae.cat/">http://www.cdmae.cat/

Theatre & Performance, V&A: <http://www.vam.ac.uk/page/t/theatre-and-performance/>

The British Museum: <http://www.britishmuseum.org/research.aspx?ref=header>

The Metropolitan Museum: <http://www.metmuseum.org/collections/search-the-collections>

Theater Museum, Vienna: <https://www.theatermuseum.at/en/>

3. Cinema and theatre

Aumont, J./Marie, M. *L'analyse des films*. Paris : Armand Colin, 1988.

Abuín González, Anxo. *El teatro en el cine*. Madrid: Cátedra, 2012.

Bazin, André. *¿Qué es el cine?*. Madrid: Rialp, 1990.

Ramón Carmona. *Cómo se comenta un texto fílmico*. Madrid: Cátedra, 1993;

Cartmell, Deborah & Whelehan, Imelda. *Screen Adaptation: Impure Cinema*. London: Palgrave Macmillan, 2010

Corrigan, Timothy (ed. and introd.). *Film and Literature: An Introduction and Reader*. London: Routledge, 2012.

Feldman, Simon. *La composición de la imagen en movimiento*. Barcelona: Gedisa, 1995

Gaudreault, André/ Jost, François. *El relato cinematográfico. Cine y narratología*. Barcelona: Paidós, 1995.

Gaudreault, André. *From Plato to Lumière: Narration and Monstration in Literature and Cinema*. Toronto: University of Toronto Press, 2009.

- Gaudreault, André. *Du Littéraire au filmique : système du récit*. Paris : Méridiens Klincksieck, 1989.
- Guarinos, Virginia. *Teatro y cine*. Sevilla: Padilla Libros, 1996.
- Francisco Gutiérrez Carbajo. *Literatura y cine*. Madrid : UNED (Educación Permanente), 1993.
- Hamon-Siréjols, Christine, Jacques Gerstenkorn et André Gardies. *Cinéma et théâtralité*. Lyon, Aléas, 1994.
- Helbo, André. *L'adaptation. Du théâtre au cinéma*. Paris : Armand Colin, 1997.
- Relinger, Jean. «La théâtralité au cinéma», en Anne Larue (ed.), *Théâtralité et genres littéraires*. Poitiers : Publications de La Licorne, 1992, 133-139.
- Sánchez Noriega, José Luis. *De la literatura al cine: teoría y análisis de la adaptación*. Barcelona: Paidós, 2000.
- Stam, Robert. *Teoría y práctica de la adaptación*. Mexico DF: Universidad Nacional Autónoma de Mexico, 2014.
- Stam, Robert/Raengo, A. [Literature and Film: A Guide to the Theory and Practice of Adaptation. Oxford: Blackwell, 2005.](#)
- Stam, Robert. *Reflexivity in Film and Literature. From Dom Quixote to Jean-Luc Godard*. Michigan: UMI Research Press, 1985.