

History of Acting: Text and Performance

Code: 43151
ECTS Credits: 9

Degree	Type	Year	Semester
4313879 Theatre Studies	OT	0	1

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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Teachers

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Use of Languages

Principal working language: catalan (cat)

Prerequisites

ET

Objectives and Contextualisation

From a diachronic perspective, the module "History of Representation" offers the student an approximation to the study of methodologies of theatrical representation from antiquity to the present, from classical theatre to Post-dramatic theatre. The module approaches the analysis of illustrative examples focusing on the relation of the dramatic text with the spectacular codes of its epoch. We will consider the complexity of the diverse aspects that integrate the theatrical spectacle as well as the Para-theatrical phenomena: dramaturgy, stage direction, scenography, architecture (stage space) performing (gest, mimicry, word-voice), proxemics, choreography, material and technical elements (illumination, sound and music).

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.
- Assess the specific characteristics of research in the performing arts and the great potential provided by their complexity.
- Continue the learning process, to a large extent autonomously
- 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.
- Follow the codes of practice that govern research activity.
- 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.

Learning Outcomes

1. Analyse dramatic texts critically and in context, in their relation to the performance codes of different periods and styles.
2. Analyse the various elements of performance and their functions regarding the performance codes of different periods and styles.
3. Assess the social dimension inherent in the performing arts.
4. Continue the learning process, to a large extent autonomously
5. Distinguish research methodologies in the field of history of theatrical representation according to international scientific parameters.
6. Evaluate the specific characteristics of historical research that link up dramatic text and dramatic performance.
7. Follow the codes of practice that govern research activity.
8. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
9. Respect the historic and cultural value of theatrical heritage.

Content

1. From the theatre of the origins to Illustration (Rossend Arqués)

This block encompasses from the origins of theatre to Illustration. A great arch in time which in order to facilitate its treatment, will be drawn out in the following way: a) Theatre and Renaissance: (i) the Greek roots of Western theatre; (ii) The Medieval stage; (iii) The new modules from Western theatre to Renaissance; (iv). Commedia dell'arte; b) Theatre of the "Siglo de Oro" (Calderón and Lope de Vega); c) The Elizabethan stage (Shakespeare); d) Tragedy and state comedy; the French case of Molière, Corneille, etc.); e) the birth of bourgeois drama (Goldoni).

2. From Romantic theatre to Epical theatre (Enric Gallén and Miquel Maria Gibert)

This block covers from romantic theatre to epical theatre and intends to develop the theoretical aspects with their corresponding textual contributions and spectacular applications of the different sections. In first place, we will look into romantic theory, emphasizing in French dramaturgies (Victor Hugo) and German ones (Schiller, Kleist, Büchner); in second place, we will analyze the development of boulevard theatre (Labiche, Dumas son, Sardou), destacando naturalist theatre (Zola, Ibsen, Hauptmann, Tchekhov), to the study of symbolist theatre (Maeterlinck); in third place, we will delve into the contemporary legacy of naturalist roots (Shaw, Miller) or tchekhovian (Williams) with the incursion into a new model of realism (Pinter), and in fourth place, we will lay the bases of epical theatre and its literary and spectacular depiction (Brecht, Piscator).

3. From the Avant-gardes to Post-dramatic theatre (Anna Corral)

This block encompasses from the precedents of the Avant-gardes to Post-dramatic theatre. In first place we will look into the theatrical theory and dramatic literature from the first third of the XX Century: (i) precedents (Strindberg, Wedekind, Jarry, Apollinaire); (ii) Futurism (Marinetti, Maiakovski); (iii) Dadaist and Surrealist theatre (Tristan Tzara, Breton, Vitrac, Artaud); (iv) Expressionism (charco, the "esperpentos" of Valle-Inclán). From the inheritance of the Surrealist and Dadaist movements emerges, in the Post-War, a new theatre or theatre of the Absurd with Genet, Adamov, Ionesco and Beckett. Finally, we will focus on Post-dramatic theatre: the crisis of textual theatre and the emergence of theatre collectives (Living Theatre, Théâtre du Soleil, The Footsbarn Travelling Theatre, Els Joglars, La Fura), and the posterior emergence of a new text theatre (Müller, Veronese, Crimp, Batlle): the crisis of story, the crisis of action, the crisis of character, the crisis of dialogue, etc.

Methodology

Classes will have a seminar character. The work will be based on the reading of theoretical materials that will be commented in the classroom, as well as the study of different dramatic materials of compulsory reading. The program will be supported by audiovisual materials whenever possible. Each session will focus on the presentation of one of the subjects of the module that the teacher will deliver and on latter student debates around the corresponding compulsory readings related to the session and to the related critical texts.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Elaboration of reports and works, reading of articles and personal study	90	3.6	1, 2, 6, 7, 5, 8, 4, 9, 3
Exhibition classes and exhibition of works.	45	1.8	1, 2, 6, 7, 5, 8, 4, 9, 3
Type: Supervised			
Debates and tutorials	90	3.6	1, 2, 6, 7, 5, 8, 4, 9, 3

Assessment

The final mark of the module will be decided based on the joint evaluation of the teachers of the module. It will be the result of: the qualification of the monographic project (50%); attendance and participation in class (25%), and the proposed readings and optional additional exercises (25%).

Students who cannot credit attendance above 60% will not be evaluated.

Reading monitoring: each student will develop a monographic project, tutored by one of the teachers of the module, about one of the related aspects to the subjects dealt in the different blocks.

The project should have an extension of 10-15 pages and should meet the requisites of a typical academic work, including bibliography. In regards to bibliography, it is compulsory to follow one of the most used systems (look up, for example: <http://www.ea-journal.com/pdf/Ea-Normas-para-citacion-y-bibliografia.pdf>).

The detection of any plagiarism (partial or total) of the work or any of the proposed exercises will imply the complete failing of the module.

Each tutor will be assigned in the first lecture weeks of the module.

ADDITIONAL NOTES

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 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.

3. 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.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active participation in the classroom	30 %	0	0	1, 2, 6, 7, 5, 8, 4, 9, 3
Attendance at tutorials	10 %	0	0	1, 2, 6, 7, 5, 8, 4, 9, 3
Between reports and works	60 %	0	0	1, 2, 6, 7, 5, 8, 4, 9, 3

Bibliography

A. GENERAL BIBLIOGRAPHY

Allegri, Luigi. *L'arte e il mestiere. L'attore teatrale dall'antichità ad oggi*. Roma: Carocci, 2005.

Alonge, Roberto, Davico Bonino, Guido (eds.). *Storia del teatro moderno e contemporaneo*. Torino: Einaudi, 2000, 4 vols.

VV.AA. *Antología de teorías teatrales: el aporte reciente de la investigación en Francia*. A cura de E.Garnier, F. Gómez Grande, A. Corral. Bilbao: Artez, 2015.

Batlle, Carles; Foguet, Francesc; Gallén, Enric (Coords.). *La representació teatral*. Barcelona: UOC, 2003.

Benjamin, Walter. *El drama barroco alemán. Obras Completas*. Vol. I, 1, Madrid: Abada editores, 2006

Biet, Christian, Triau, Christophe. *Qu'est-ce que le theatre?*, Paris: Gallimard, 2006.

Bobes Naves, María del Carmen. *Semiotica de la escena. Analisis comparativo de los espacios dramaticos en el teatro europeo*. Madrid: Arco, 2001.

Brockett, Oscar G., Hildy, Franklin J., *History of the theatre*. Boston: Pearson, 200710.

Hubert, Marie-Claude. *Histoire de la scene occidentale: de l'antiquite a nos jours*. París: Colin, 1992.

Hubert, Marie-Claude. *Les grandes theories du theatre*. Paris: Colin, 2008.

Lehmann, Hans-Thies. *Le theatre postdramatique*, Paris: L'Arche, 2002 (original en alemany, Francfort: Verlag der Autoren, 1999)

Pavis, Patrice. *Le theatre contemporain*, París: Nathan, 2002.

Pavis, Patrice, *Diccionario del teatro*, Barcelona, Paidós, 1998 (1996).

Perrelli, Franco. *Storia della scenografia. Dall'antichità al Novecento*. Roma: Carocci, 2002.

Ryngaert, Jean-Pierre. *Introduction a l'analyse du theatre*.[París]: Dunod, 1991.

Sarrazac, Jean- Pierre. (ed.). *Lexique du drame moderne et contemporani*. Paris: Circé, 2005. (En català, Barcelona: Institut del Teatre, 2008).

Sarrazac, J. P.: *Poétique du drame moderne. De Henrik Ibsen a Bernard-Marie Koltes*. Paris: Seuil, 2012.
Szondi, Peter. *Teoria del drama modern (1880-1950)*, Barcelona: Institut del Teatre, 1988.

The Oxford encyclopedia of Theatre & Performance, ed. By D. Kennedy, New York: Oxford University Press, 2003, 2 vols.

Viala, Alain. *Histoire du Theatre*. Paris: PUF, 2010.

B. BIBLIOGRAPHY BY SECTION

1. First section

1.1. Lectures obligatòries:

Maquiavel, *La mandragora* (dins *Teatre del Renaixement*. Barcelona: Edicions 62, 2004); *La Madragora* (dins *El príncipe. La Mandragora*. Madrid: Catedra, 1998).

Calderón, Pedro. *La vida es sueño* (Madrid: Cátedra, 2008).

Shakespeare, William, *The Merry Wives of Windsor*; [Las alegres comadres de Windsor](#) (Trad. Luis Astrana Marín, Madrid: Alianza editorial, 2009); *Les alegres casades de Windsor* (Trad. de Josep Maria de Segarra, 1945; Trad. de Salvador Oliva, 1988).

Molière, *Le Tartuffe*; *El Tartuf o l'Impostor* (Barcelona: Edicions de l'Institut del Teatre, 2003); *El Tartufo*. (Madrid: Cátedra, 2004)

Goldoni, Carlo. *L'hostalera* (Barcelona: Institut del Teatre, 1996); *La posadera*. (Barcelona: Planeta, 1991).

2. Second section

Lectures obligatòries:

Schiller, F.: *Els bandits* (Barcelona: Institut del Teatre, 1996); *Los bandidos* (Madrid: Cátedra, 2006).

Ibsen, H.: *Casa de nines* (Barcelona: Proa, 2004); *Casa de muñecas* (Madrid: Cátedra, 1999).

Maeterlinck, M.: *La intrusa* (Barcelona: Institut del Teatre, 1984); *Laintrusa* (Madrid: Cátedra, 2000).

Brecht, B.: *L'opera de tres rals* (Barcelona: Institut del Teatre, Vol. I, *Teatre complet*, 1998); *La opera de cuatro cuartos* (Madrid: Alianza, 2000).

Pinter, H.: *El muntaplats* (Barcelona: Edicions 62, *Essencial*, 1994); *El montaplatos* (Buenos Aires: Losada, 2005).

3. Third section

Lectures obligatòries:

Jarry, Alfred. *Ubu, rei*. (Barcelona: Institut del Teatre, 1983); *Ubu, rey* (Madrid: Cátedra, 2005).

Apollinaire, G. *Les Mamelles de Tiresies : drama sobrerrealista en dos actes i un proleg*(Barcelona: Edicions del Mall, 1986).

Wedekind, Frank. *Lulu: la capsula de Pandora: una tragedia-monstre* (Barcelona: Proa, 2001); *Lulu* (Madrid: Cátedra, 1993).

Beckett, Samuel. *Los dias felices* (Madrid: Cátedra, 2006); *Dies felicos. Teatre complet II*. (Barcelona: Institut del Teatre, 1996).

Müller, Heiner. *Quartet*. Edició per determinar

Vinaver, M. *Los trabajos y los dias* (Madrid: Asociación Cultural Teatro del Astillero, 2007).

Links

History of Theatre: 0; <http://youtu.be/dmBDfI9YJY4>; <http://youtu.be/FxqqHr0-6Lo>;
http://youtu.be/a0xWwhW_SuU; <http://youtu.be/5GIkxkO14eo>; <http://youtu.be/JeZTYoiROkM>;
<http://youtu.be/I8vaTMiyJLg>

Software

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