

Degree programme	Type	Course
Theatre Studies	OB	1

Contact lecturer

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Teaching staff (external to UAB)

Marta Rafa

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Group languages

You can consult this information at the [end](#) of the document.

Prerequisites

None

Objectives

In this subject, specific conceptual and methodological questions are raised to address the analysis of stage productions from the scenic design: the scenographic apparatus, the character / costume design and the theatrical spaces. The objective is that students understand grounding concepts and research methodologies of scenic design. This knowledge and methods are a basic introduction to start facing some research practices and exercises.

The first block presents a series of historical-theoretical considerations on scenography and puts into practice some methodologies over his research. The second block proposes to approach some theatrical architectures and scenic spaces, in a varied range of cases and that give a plurality of examples. The objective of the last block is to approach the design of the stage costumes and the creation of the character from an analytical approach that contemplates its conceptual, dramaturgical and plastic-scenic dimension.

Learning outcomes

- CA05 (Demonstrate skills related to working in a team: commitment to the team, regular cooperation, and the ability to encourage problem solving.) Demonstrate skills related to working in a team: commitment to the team, regular cooperation, and the ability to encourage problem solving.

- CA06 (Critique your own ideas and demonstrate flexibility when tackling the problems that arise in different contexts.) Critique your own ideas and demonstrate flexibility when tackling the problems that arise in different contexts.
- CA07 (Express the general meaning (methodological, ideological and aesthetic) of the set design work both verbally and in writing.) Express the general meaning (methodological, ideological and aesthetic) of the set design work both verbally and in writing.
- KA10 (Illustrate set design based on theoretical paradigms that are typical of theatre production.) Illustrate set design based on theoretical paradigms that are typical of theatre production.
- KA11 (Define the interdependency between expressive and compositional elements of the various performance languages.) Define the interdependency between expressive and compositional elements of the various performance languages.
- KA12 (Describe the staging process by incorporating the analysis and composition concepts worked on, with special attention paid to the relationship between the different participating languages.) Describe the staging process by incorporating the analysis and composition concepts worked on, with special attention paid to the relationship between the different participating languages.
- KA36 (Enumerate and describe the main components of set design.) Enumerate and describe the main components of set design.
- KA37 (Identify the main set design theories used in the past.) Identify the main set design theories used in the past.
- SA10 (Interpret the research methodology of set design (pace, character and lighting) according to the object of study and the conceptual framework of the performance proposal.) Interpret the research methodology of set design (pace, character and lighting) according to the object of study and the conceptual framework of the performance proposal.
- SA11 (Evaluate the design of the set wardrobe and the creation of the character in a play from an analytical and critical perspective.) Evaluate the design of the set wardrobe and the creation of the character in a play from an analytical and critical perspective.

Contents

Block#1: The Scenography. Study and research methods. (Prof.: Anna Solanilla)

The aim of this block is to start introducing the learner with the appropriate methodological tools to study and analyze the stage design. Scenography is currently all analogue (corporeal) or digital, audiovisual device that participates in the scene in the creation of meaning (dramatic qualities).

However, the design of space, light, sound, and character has had different purposes that have historically been modulated. In these sessions we will focus on scenery from the late 19th to the present. In the current scenery, proposals that have conceptual origins have different historical and theoretical perspectives that are re-visited in the present, in contemporarily, with a broad spectrum of purposes.

General Contents

To develop an analysis and research into the scenery environment, it is necessary to take care of two relevant aspects:

1. The proper documentation of the object of study. In the study sessions and in practical terms, research methods will be put in place to correct the difficulties inherent in the field of short-lived qualities.

2. The application of the relevant approach to analysis according to the purpose or meaning of the scenery.

Scenography research needs to take into account the different approaches and concepts with which it should be covered. These blog sessions aim to introduce the basic concepts necessary to start research in this field:

1. The "frame scenery" or the concept of illustration from traditional scenery to contemporary productions.
2. Modern, corporal and expressive scenography (constructivism scenery or surreal scenery, ...), typical of modernity. Analysis of the elements in play (of metaphorical qualities) while analyzing their expressive effectiveness in reception.
3. Contemporary performance and dramatic qualities scenery. Cases of Catalan and international scenes.

Specific Contents

1. "The picture scenery" or the concept of illustration in scenery. From historical proposals to current productions. Analysis of the elements in play while analyzing their effectiveness as sign syntax (semiotic perspective) in reception. Visit MAE 1: The illustrative scenery of neoclassicism, post-Romanticism and realism. Introduction to modern scenery.
2. The modern set of metaphorical qualities. The scenography of Constructivism or Surrealist scenography, typical of modernity. Analysis of the elements in play while analyzing their expressive effectiveness (bases and hybridization between the semiotic and performative perspective) in reception. Visit MAE 2 Symbolist Scenography: Adrià Gual and the avant-garde scenery in Catalonia: Joan Morales and Ramon Batlle.
3. Contemporary scenery. Part1: Second avant-garde, Fabià Puigserver and Iago Pericot. Visit MAE 3. The set by Fabià Puigserver and Iago Pericot.
4. Contemporary scenery. Part2: a paradigmatic case, Anna Viebrock.

Block#2: The Theatre Site (Prof.: Ivan Alcázar)

The aim of this block is to address the definition and study of the theatrical site with a more spatial than temporal approach. It will not therefore be a question of deploying a scenic space story, even if you look at it from the rear, but of establishing spatial categories that will allow you to construct a kind of topology of the theatre site that, despite being a synchronic, could be recognized over time.

General content

1. Space and theatre, meeting points: schools and congresses. Theatres, shelters or buildings.
2. Stage topology: the circle, the podium, the box, the empty space, the city.

Specific contents

1. Theatre space, meeting points: schools and congresses. The theatre workshop at the Bauhaus, 1919-1933. Architecture and Dramaturgy, Paris 1948. The theatrical place in modern society, Royaumont 1961. Around theatrical architecture.

2. The circle, the podium and the box. The circle: at the origin of the tragedy; at the roots of the Odin Teatret; at the Total Theatre of Walter Gropius and Erwin Piscator. The investment of the central space in the Theatre of cruelty of Antonin Artaud.

3. The podium: in the street theatre; in the spontaneous theatre of Le Corbusier; in the Commedia dell Arte; in the Greco-Roman classical theatre; in the Elizabethan theatre. Simultaneous powers and scenes in the medieval theatre and the scene of the new avant-garde.

4. The box: the invention of the theatre in the Italian. The scenario: the case of miracles or the space of reality. The scene mouth and the fourth wall. The Wagnerian mystical forest and the epic theatre scene of Bertolt Brecht. Boxes and amphitheatre.

5. The empty space. Peter Brook, The Empty Space, 1968. Empty space, pure space: the Festspielhaus of Hellerau, 1911. Empty space and machine theatre: the Schaubühne in the Lehniner Platz. Empty space and just place: the Théâtre du Soleil in the Cartoucherie de Vincennes in Paris. Empty space and found place: the tours of Peter Brook's company.

6. The city. Street theatre, site specific. The theatrical place, theatrical cartographies: the case of Barcelona.

Block#3: The character and stage costume. Analysis. (Prof.: Marta Rafa)

The goal of this block is to introduce students to the analysis of stage costume design and the creation of the character by giving them the basic tools to confront them.

General Contents

Even though the analysis, research or study of stage costumes is still needed, we need to bear in mind the concepts that underpin and involve themselves in this area of stage creation, but also the different approaches that it has taken throughout history. These blog sessions aim to understand this field from its broadest conception:

1. Plastic Dimension: Intrinsic elements of costume design and character in their visual and temporal deployment.

2. Conceptual dimension: approaches that support plastic deployment.

3. Dramatic Dimension: Narrative and scenic capacity of the proposal.

However, the design of space, light, sound and character has had different purposes that have historically been modulated. In these sessions we will focus on scenery from the late 19th to the present.

Specific Contents

1. Elements and concepts that are put at stake in costume design and character and that will help a semiotic, plastic and dramatic analysis:

- Body, piece, context, movement and audience.
- Composition: Color, texture, shape and volume.
- Composing: Background/Shape. Fixed/mobile items
- Presence, absence and trace.

2. From body to body: chronological tour of character concept and stage costumes (I). From ritual to "historic" costumes. The creation of the character. The semiotic body.

3. From body to body: chronological tour of character concept and stage costumes (II). The phenomenical body. The body matter. The performative body. Character crisis.

4. Processes and creation methodologies.

- Plantations or statements.
- Research, references, artistic team dialogue.
- Design/laboratory
- Communication: Graphic expression, materials, technical specifications, prototypes.
- Performing, research, manipulation, finish.
- Testing process.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Tutorials and activities in the classroom	6	0.24	CA05, CA06, KA36, KA37, SA10
Lectures; resolution of exercises; practical exercises in class	30	1.2	KA10, KA11, KA12, KA36, KA37, SA10
lectures, files and essays	6	0.24	CA05, CA06, KA11, KA37, SA10, SA11

Block 1: Reading articles and writing files. These files collect the materials and references for the analysis and subsequent research on the scenography. Block 2: Readings and commentary on texts. Block 3: Analytical comments of projects.

15 minutes of a class will be reserved, within the timetable established by the centre/title, for the complementation by the students of the assessment surveys of the teaching staff's performance and the assessment of the subject."

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.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Analytical tutorials and classroom activities	30%	18	0.72	CA05, CA06, CA07, KA10, KA11, KA12, KA36, KA37, SA10, SA11
Delivery of exercises and practices	50%	42	1.68	CA05, CA06, CA07, KA10, KA11, KA12, KA36, KA37, SA10, SA11
Attendance and participation in class	20%	48	1.92	CA05, CA06, CA07, KA10, KA11, KA12, KA36, KA37, SA10, SA11

A. Continuous evaluation:

Delivery of practices and exercises during the calendar of each block. In the first session, a document will be provided with the evaluation exercises and their calendar. For the evaluation of the subject

In order to be eligible for recovery, the student must have been evaluated of 2/3 of the total.

A minimum average grade is required to qualify for recovery, which cannot be higher than 3.5 according to article 261.3 of the UAB Academic Regulations.

Activities that the teacher considers not recoverable may be excluded from the recovery process.

For the development of practices and exercises it is not necessary to do individual tutorials, however students can request if in some of the exercises they have doubts or need to clarify concepts. One to each student is offered 1 tutorial per teacher (3 tutorials in total of the subject without a file).

B. Single assessment:

This subject does not offer unique evaluation.

The student will receive the qualification of "Not evaluable" as long as he has not delivered more than 30% of the evaluation activities.

In the event that the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instructed. In the event of several irregularities in the evaluation acts of the same subject, the final grade for this subject will be 0.

In this subject, the use of Artificial Intelligence (AI) technologies is not allowed in any of its phases. Any work that includes fragments generated with AI will be considered a lack of academic honesty and implies that the activity is evaluated with a 0 and cannot be recovered, or greater penalties in cases of seriousness.

The qualification of Honor Matrícula is not awarded given the optional nature of this qualification and the heterogeneity of this subject in the different degrees of the Faculty. The subject of Professional Internships cannot be recovered in case the student obtains the Suspens qualification.

C. Remarks

There is no possibility of retrieval of the practices or exercises that each teacher will propose during the sessions since they make sense in relation to the contents and dynamics of the continuous evaluation.

Bibliography

Block1

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Block2

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Block3

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Software

Microsoft Exel, Power Point y la plataforma para esquemas Miro.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TEm) Theory (master)	1	Catalan/Spanish	first semester	afternoon