

Degree programme	Type	Course
Theatre Studies	OP	1

Contact lecturer

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Group languages

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

Prerequisites

No pre-requisites

Objectives

The objective of this module is to provide methodological tools for the analysis of the relationships, confluences, intersections and creative borders between the writing and staging models of the theater arts and the narrative, figurative and formal organization codes of related disciplines such as the plastic arts, music or cinema. It is not about offering an exhaustive analysis of all the possible connections between the different arts, but about providing meaningful incursions that complete and enrich the diverse perspectives of study of the performing arts.

Learning outcomes

- CA12 (Demonstrate, through the formulation of relevant questions and hypotheses, the ability to reflect on the multidisciplinary nature of theatre and its creative and communicative opportunities.) Demonstrate, through the formulation of relevant questions and hypotheses, the ability to reflect on the multidisciplinary nature of theatre and its creative and communicative opportunities.
- KA20 (Identify the transdisciplinary research methodologies which compare the performing arts to the plastic arts, music or cinema according to the pertinent conceptual frameworks.) Identify the transdisciplinary research methodologies which compare the performing arts to the plastic arts, music or cinema according to the pertinent conceptual frameworks.

- KA21 (Incorporate research methods typical of the plastic arts, music or cinema to obtain an original approach which also allows the respective creative processes to be compared.) Incorporate research methods typical of the plastic arts, music or cinema to obtain an original approach which also allows the respective creative processes to be compared.
- SA17 (Apply a critical approach to the observation and analysis of an object of study in which the performing arts converge with the plastic arts, music or cinema.) Apply a critical approach to the observation and analysis of an object of study in which the performing arts converge with the plastic arts, music or cinema.
- SA18 (Use documentary and bibliographical sources from different disciplines with the aim of enriching and looking in greater depth into knowledge on theatre as a phenomenon, which is interdisciplinary in and of itself.) Use documentary and bibliographical sources from different disciplines with the aim of enriching and looking in greater depth into knowledge on theatre as a phenomenon, which is interdisciplinary in and of itself.

Contents

1. Theater and cinema

In this block we will examine the relationships between theater and cinema; in particular, the manifestation of theatricality in the seventh art; therefore, the classification of the different modalities in which theatricality is manifested in the cinema will be addressed, based on studies carried out by specialists in the field. An overview of the different methodological approaches adopted in the study of film adaptation will also be offered. Secondly, the seminar will focus on a detailed study of three playwrights and three prestigious filmmakers within what is called independent cinema: 1) Faust I (1808) by Goethe - adaptation by F.W. Murnau, (1926) 2) Die bitteren Tränen der Petra von Kant [The Bitter Tears of Petra von Kant] by R.W. Fassbinder (1971) - adaptation by R.W. Fassbinder, Die bitteren Tränen der Petra von Kant (1972); 3) Just the end of the world by Jean-Luc Lagarce (1990) - adaptation of Xavier Dolan, Just the end of the world (2016). Furthermore, we will examine the treatment of Bertolt Brecht's *Mother Courage and Her Children* in cinema and documentary film.

2. Plastic arts and stage arts

Theatrical performance arises from the convergence of word, music, sound, image, and movement in time and space. In other words, theatre emerges from the combination or synthesis of different art forms. During the avant-garde period, the concept of the stage performance as an organic whole in which different artistic disciplines collaborate or converge helped overcome the theatrical conventions of the nineteenth century and contributed decisively to opening new paths of experimentation and creation.

Taking this idea as its guiding thread, the seminar traces a historical overview of the contemporary stage, from the avant-gardes to the present day, through a selection of artists and productions. The course seeks to encourage reflection on the uses and expressive possibilities of combining diverse genres and languages in contemporary performance, with a particular focus on the language of images.

3. Music and stage arts

In the last block of the subject we will focus on the following points:

1. Constitutive elements of lyrical language: taxonomies.

2. Scenic framework and sound framework as research spaces in the different lyrical genres.

3. Dramaturgical analysis in opera:

3.1. The text-music relationship

3.2. Dramas over time

3.3. The contemporary scene in the opera

4. Dramaturgical analysis in the third genre: musical theater and other subgenres:

4.1. The text-music relationship

4.2. Opera-comique, zarzuela and Savoy opera

4.3. The contemporary musical and its future projections.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Reading, study and elaboration of papers	60	2.4	
Lectures and debates	30	1.2	
Tutorials and preparation of papers	60	2.4	

Methodology1. Theater and cinemaThe classes will have a seminar character. It will work from (i) theoretical artic

Each session will be divided into three segments: a) introductory lesson on the relationship between theater and

and textual sources by the students. 3. Music and performing artsThe theoretical classes are combined with reac

15 minutes of a class will be reserved, within the timetable established by the centre/title, for the complementation

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
Text analysis in class after attending to a performance	30%	0	0	CA12, KA20, KA21, SA17, SA18
Exam/ text commentary in class on the content of the various units	50%	0	0	CA12, KA20, KA21, SA17, SA18
attendance and active participation	10%	0	0	CA12, KA20, KA21, SA17, SA18
Guided Visit to the Liceu	10%	0	0	CA12, KA20, KA21, SA17, SA18

Continuous assessment

Continuous assessment will consist of several parts:

1- A written test in class towards the end of the module, including questions and/or excerpts for commentary related to the course's three units. This test will account for 50% of the mark.

2- A commentary/analysis of a performance, addressing various aspects covered in each of the units. This activity will account for 30% of the total mark. This year, attendance is planned for a performance of *Mother Courage and Her Children* by Bertolt Brecht, to be staged at the TNC between May and June 2027.

3- A guided visit to the Liceu or another performing arts institution (such as the SGAE) will be scheduled, subject to availability. This assessment activity will account for 10% of the grade.

4- Class attendance and participation will account for 10%.

All commentaries and assignments based on in-class activities may be retaken, provided the student does not have any tasks marked as "not submitted."

Students will receive a grade of "Not assessable" if they fail to submit more than 30% of the assessment activities.

Detection of plagiarism (partial or total) in the assigned exercises will result in failing the entire module, with no possibility of reassessment.

Single assessment

Single assessment will consist of a written test including questions from each of the course's three units: 50% of the mark; and the preparation of a project-chosen from the topics covered in the units-to be presented orally on the scheduled assessment day, including responding to questions from the panel: 50% of the mark

ADDITIONAL NOTES

1. At the time each assessment activity takes place, the teacher will inform students of the procedure and date for the review of grades.

2. If a student commits any irregularity that could lead to a significant change in the mark of an assessment activity, that activity will be graded as 0, regardless of any disciplinary proceedings that may be initiated. If multiple irregularities occur across assessment activities, the final grade for the course will be zero. In such cases, the course cannot be reassessed or made up.

3. If tests cannot be held in person, their format will be adapted (while maintaining their weighting) to the possibilities offered by UAB virtual tools. Homework, activities, and class participation will be carried out via forums, wikis, and/or exercise discussions on Teams, ensuring accessibility for all students.

4. The use of Artificial Intelligence (AI) technologies is not permitted in this course at any stage. Any work containing AI-generated content will be considered a breach of academic integrity; this will result in the activity being graded as 0 with no possibility of retaking it, or more severe penalties in serious cases.

Bibliography

Bibliography

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2. Plastic arts and scene arts
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Software

None

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	second semester	afternoon