

LEARNING MODULE DESCRIPTION

GENERAL INFORMATION

1. Module title: Stage and Screen: Performance and Film Interrelated
2. Module code: 03-AP-SST
3. Term: Spring
4. Duration: 30 h
5. ECTS: 5
6. Module lecturer: Prof. Grzegorz Ziólkowski
7. E-mail and www: grzeg@amu.edu.pl; www.grzeg.home.amu.edu.pl
8. Language: English

DETAILED INFORMATION

1. Module aims

The course aims at teaching how to:

 - a. problematise performance-screen relationship;
 - b. carry out in-depth explorations into the intersections between contemporary drama, theatre, performance and – on the other hand – film and video;
 - c. investigate selected cases, critically assess materials related to them, and share findings within a framework of a group presentation or an individual essay.
2. Pre-requisites in terms of knowledge, skills, and social competences (where relevant)

Not applicable.

READING LIST

1. Schechner, Richard. "What is Performance?" in: Schechner, Richard. *Performance Studies: An Introduction*, London-New York: Routledge, 2002, pp. 22–44.
2. Rimmon-Kenan, Shlomith. "Margaret Edson's 'Wit' and the Art of Analogy." *Style*, vol. 40, no. 4, 2006, pp. 346–356.
3. MacKenzie, Scott. "Atrocities at the Door: Peter Brook's 'Tell Me Lies,' Images of Terror and Brechtian Aesthetics." *Cineaction*, no. 76, 2009, pp. 54–62.
4. Rodriguez, Caroline. "Performing Domination and Resistance Between Body and Space: The Transversal Activism of Regina José Galindo." *Journal of Media Practice*, vol. 12, no. 3, 2011, pp. 291–303.
5. Daugbjerg, Mads, Rivka Syd Eisner, and Britta Timm Knudsen. "Re-enacting the Past: Vivifying Heritage 'Again'." *International Journal of Heritage Studies*, vol. 20, nos. 7–8, pp. 681–687.
6. Stith, Nathan. "The Performative Nature of Filmed Reproductions of Live Performance." *Theatre Symposium: A Journal of the Southeastern Theatre Conference*, no. 19, 2011, pp. 81–90.
7. Galmard, Eric. "The Interpellator, The Body-archive, and The Spectral Observer: Uses of the Archives in Rithy Panh's S21 Trilogy." *Plaridel*, vol. 15, no. 1, 2018, pp. 15–28.

SYLLABUS

Week 1: Presentation of the course's programme, its aims, methodology, outcomes, and assessment criteria. Introduction to the subject matter.

Week 2: Intersections between contemporary stage and screen – an overview.

Weeks 3–4: Case study 1 – FROM PAGE TO SCREEN: Feature films based on theatre plays, as exemplified by Mike Nichols' television movie *Wit* (2001, 95'), based on Margaret Edson's drama about dying from cancer.

Weeks 5–7: Case study 2 – FROM STAGE TO SCREEN: Problematics of transferring theatre work into film format, as exemplified by Peter Brook's anti-war performance *US* (1966) and his semi-documentary *Tell Me Lies* (1968, 108').

Weeks 8–9: Case study 3 – AUDIOVISUAL DOCUMENTATION OF PERFORMANCE ART: Live performance's second life on screen, as exemplified by Regina José Galindo's works and their video documentations.

Weeks 10–11: Case study 4 – RE-ENACTMENTS OF THE PAST IN PERFORMANCE AND FILM: Negotiating different dimensions of heritage vivifications, as exemplified by: a) *The Couple in the Cage* (1993, 31'), a documentary by Paula Heredia and Coco Fusco on subversive performance *Two Undiscovered Amerindians Visit the West* (1992–93) by Fusco and Guillermo Gómez-Peña; b) *From Grunwald Village* (2014, 20'), short doc by Artur Wierzbicki with references to re-enactments of the Grunwald battle (1410); and c) re-enactments in Rithy Panh's documentary *S21: The Khmer Rouge Killing Machine* (2003, 100').

Weeks 12–14: Case studies introduced, analysed, and interpreted by students after consultations with the lecturer.

Week 15: Final discussion, summary, and assessment.