

Theory and History of Representation

Code: 44816
 ECTS Credits: 6

Degree	Type	Year	Semester
4318300 Theatre Studies	OB	0	1

Contact

Name: Anna Corral Fulla

Email: ana.corral@uab.cat

Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

Teachers

Jordi Jane Llige

External teachers

Christine Schmutz

Prerequisites

-

Objectives and Contextualisation

The module aims to offer students (i) the necessary tools to approach the analysis of texts and performances from a semiological perspective, (ii) to promote reflection on the constituent elements of dramatic and spectacular text, and at the same time (iii) to see the evolution over time, which involves the study of the distinctive traits of the different periods in the history of theatrical representation.

Therefore, it will take into account (i) the different agents involved in staging (authors, translators, directors, actors and spectators); (ii) the different scenic components that operate in theatrical performance (performance space, represented space and scenography; the time represented and the time of the performance; the action; the actor, the character and the audience; the text; and other material elements such as lighting, sound, music, make-up, etc.); and (iii) the conditions in which it is created and performed.

In addition to a detailed analysis of canonical texts and playwrights (Shakespeare, Molière, Brecht, Jarry, Beckett, Jelinek...), theoretical texts that have marked the evolution of theatre (Aristotle, Diderot, Lessing, Txékhov, Artaud, Brecht, Grotowski, Kantor, etc.) will be analysed.) until arriving at more recent performative aesthetics of "fluid limits" that allow new perspectives on the human and subjective.

Learning Outcomes

- CA02 (Competence) Evaluate the inherent social dimension of the performing arts in a particular era.
- KA04 (Knowledge) Identify and define the specificities of research in the performing arts that connects dramatic texts and performance.
- KA05 (Knowledge) Recognise the main research methodologies from the field of the history of theatrical performances based on international scientific parameters.
- KA06 (Knowledge) Enumerate the diverse elements of performance and their functions in relation to performance codes from different eras and styles.
- KA35 (Knowledge) Distinguish, outline and compare the main parameters of the theoretical reflections that accompanied the theatrical performance from the outset.
- SA04 (Skill) Analyse interrelated aspects in a specific show in a context-based and critical way.
- SA05 (Skill) Distinguish the main elements of a specific performance phenomenon in a specific context.
- SA06 (Skill) Include relevant information taken from the scientific literature on the performing arts in a research project.

Content

1. Elisabethan theatre and the genre as performance. *As you like it* de William Shakespeare (compulsory reading) and *the boy actors*. (Cristina Schmutz).
2. Comedy of the French classicism, *Le festin de Pierre (Don Juan)* by Molière (compulsory reading). Current adaptations of *Don Juan* and new stagings of the play by the French playwright. (Anna Corral Fullà).
3. El drama burgès, Lessing: *Emilia Galotti* (compulsory reading). Analysis of fragments of *Hamburg Dramaturgy* (1767-1769). (Jordi Jané-Lligé)
4. Comprehensive theater concepts: theatrical romanticism and integration of the arts. Heinrich von Kleist: *On the marionette theatre* and *Penthesilea* (compulsory reading) (Cristina Schmutz).
5. Realism and naturalism: *Woyzeck* by Büchner (compulsory reading). Staging of the play and the opera by Alban Berg (Jordi Jané-Lligé).
6. Dramaturgies of the *fin-de-siècle*: brief outline of naturalist (Émile Zola) and symbolist (Maeterlinck) drama; the case of Alfred Jarry, a precedent of the historical avant-gardes. *Ubu Roi* (compulsory reading): stagings and adaptations in Catalonia (Anna Corral Fullà)
7. French theater and the adventure of staging in modernity: rethinking theater with Antonin Artaud, imprint on contemporary theater (Anna Corral Fullà).
8. The epic theatre: analysis of the didactic piece (Lehrstück) Brechtian, *The measure* (obligatory reading); writings about theater collected in *Petit organon for the theatre*; a staging and the film *Mackie Messer* - Brechts Dreigroschenfilm (2018). (Jordi Jané-Lligé)
9. Emergence of a New Theatre: Eugène Ionesco, Samuel Beckett, Arthur Adamov, Jean Genet. *Le balcon* (compulsory reading), by Jean Genet. Genet and politics: *Les nègres*, *Les Paravents...* Theater and politics: some attempts at definition (Anna Corral Fullà).
10. Grotowski and Kantor: analysis of Grotowski's *Cap a un teatre pobre* (compulsory reading); the 1967 play *Theater Happening*; and the staging of Kantor's *La Classe Morta*. Viewing of different audiovisual materials (Jordi Jané-Lligé).

11. Post-dramatic theatre: theatrical aesthetics close to performative forms. Textual surfaces and Elfriede Jelinek: *The merchant's contracts* (compulsory reading) (Cristina Schmutz).

12. Theater of the Anthropocene: Posthumanism and the decentralization of man in the theater. Hybrid theatrical forms. Susanne Kennedy: *Exorcism*. A manifesto on the change in performance art in the 21st century (Cristina Schmutz).

Methodology

The classes will have a seminar character and will combine lectures, group and/or individual work supervised by the teacher and debate with the whole group-class. Work will be based on the reading of compulsory theoretical and dramatic texts that will be discussed in the classroom. The program will be illustrated with audio-visual recordings, whenever possible.

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			
Expository classes	36	1.44	CA02, KA04, KA05, KA06, KA35, SA04, SA05, CA02
Type: Supervised			
Discussion	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, CA02
Type: Autonomous			
Elaboration of reports and works, reading of articles and personal study	38	1.52	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06, CA02

Assessment

1. Continuous evaluation: The final grade will be decided based on the joint evaluation of the three teachers of the module. It will be the result of the qualification of: class attendance (10%); a short study of a dramatic work (30%), a short analysis of a show (30%); and a journalistic critique of a play or show (30%). Each teacher in the module will tutor one of the three proposed exercises (study of a dramatic text, analysis of a show or theater criticism). Both study and analysis, as well as theater criticism, will apply the knowledge acquired in class regarding the various constituent elements of the dramatic text -character, space, time, vision, writing and dramatic fiction...- and the text spectacular -dramatic representation and convention; public space/space and scenography (scenographic object, lighting, sound, music...); representation time-represented time; actor/character/spectator; etc.

The student who cannot prove an attendance higher than 60% will not be evaluated.

The proposed exercises must fulfill the requirements of a regular academic work, including the bibliographic references at the foot of the page.

The detection of plagiarism (partial or integral) in the proposed exercises implies the suspension of the entire

module.

2. Single assessment: students can take the single assessment which will consist of a final written exam (50%) and an oral interview (50%) based on the contents of the program.

ADDITIONAL NOTES

1. At the time of carrying out each assessment activity, the teacher will inform the students of the procedure and the date of review of the qualifications.
2. In the event that the student commits any irregularity that could lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities occur in the evaluation acts of the same module, the final grade for this module will be 0.
3. If the tests cannot be taken in person, their format will be adapted (maintaining their weighting) to the possibilities offered by the UAB's virtual tools. Homework, activities and class participation will be done through forums, wikis and/or exercise discussions through Teams, ensuring that all students can access them.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis of a performance	30 %	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Attendance	10%	36	1.44	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Brief study of a dramatic work	30 %	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Journalistic criticism of a play or performance	30 %	10	0.4	CA02, KA04, KA06, KA35, SA04, SA05

Bibliography

ABELLÁN, Joan, *La representació teatral*, Monografies de teatre núm. 13, Institut del Teatre, Barcelona, 1983.

ABIRACHED, Robert, *La crisis del personaje en el teatro moderno*, Publicaciones de la Asociación de Directores de Escena de España, Madrid, 1994.

ARTAUD, A., *Le théâtre et son double*, Gallimard, Paris, 1964.

BARTHES, Roland, *Écrits sur le théâtre*, (ed. RIVIÈRE, Jean-Loup), Éditions du Seuil, Paris, 2002.

BATLLE, Carles, FOGUET, Francesc (cords.), *La representació teatral*, Editorial UOC, Barcelona, 2003.

BATLLE, Carles, *El drama intempestiu, (Per una escriptura dramàtica "contemporània")*, Institut del Teatre/Angle, Barcelona, 2020.

BENJAMIN, Walter. *El drama barroco alemán. Obras Completas*. Vol. I, 1, Madrid: Abada editores, 2006 Biet, Christian, Triaud, Christophe. *Qu'est-ce que le théâtre?* Paris: Gallimard, 2006.

BOBES NAVES, María Carmen (coord.), *Teoría del teatro*, Arco Libros, Madrid, 1997.

BOBES NAVES, María Carmen, *Semiotología de la obra dramática*, Arco Libros, 1997, Madrid, 1997.

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

CHEVREL, Yves, "Les études de réception", i "Le texte étranger: la littérature traduite" dins BRUNEL, Pierre; CHEVREL, Yves (eds.): *Précis de littérature comparée*. Paris: PUF, 1989, p. 57-86 i 189-213. [Hi ha una edició en llengua espanyola: *Compendio de literatura comparada*. México: Siglo XXI, 1994].

FÀBREGAS, Xavier, Història del teatre català. Barcelona: Millà, 1978.

GARCÍABARRIENTOS, José Luís, *Cómo se analiza una obra de teatro. Ensayo de método*, Editorial Síntesis, Madrid, 2017.

GENETTE, Gérard, *Palimpsestes. La littérature au second degré*. Paris: Éditions du Seuil, 1982 [Trad. espanyola: *Palimpsestos: la literatura en segundo grado*. Madrid: Taurus, 1989; trad. anglesa: *Palimpsestes: Literature in the Second Degree*. Lincoln: University of Nebraska Press, 1997].

HUBERT, Marie-Claude. *Histoire de la scène occidentale: de l'antiquité à nos jours*. París: Colin, 1992.

HUBERT, Marie-Claude, Les grandes théories du théâtre. París: Armand Colin, 1998.

HUERTA CALVO, Javier (dir.), *Historia del teatro español*, 2 vols. Madrid: Gredos, 2003.

JAUSS, Hans, *La literatura como provocación*. Barcelona: Península, 2000 (Historia, Ciencia, Sociedad; 301). [Trad. francesa: *Pour une esthétique de la réception*. Paris: Gallimard, 1978; trad. catalana: *Teoria de la recepció literària: dos articles*. Barcelona: Barcanova (Els Llibres de l'Institut d'Humanitats. Opuscles, 3), 1991].

LARTHOMAS, Pierre: *Le langage dramatique*, P.U.F., Paris, 1980.

LEHMANN, H.-T., *Le théâtre postdramatique*, L'Arche, Paris, 2002.

LEHMANN, Hans-Ties (2013) *Teatro posdramático*. Murcia: Cendeac

MEDINA VICARIO, Miguel, *Los géneros dramáticos*, Editorial Fundamentos, Madrid, 2000.

MELENDRES, Jaume, *La teoria dramàtica: un viatge a través del pensament teatral*. Barcelona: Publicacions de l'Istitut del Teatre, 2006.

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

PAVIS, Patrice, *El análisis de los espectáculos*, Paidós, Barcelona, 2000.

RYNGAERT, Jean-Pierre. *Introduction à l'analyse du théâtre*. [París]: Dunod, 1991.

SARRAZAC, Jean- Pierre. (ed.). *Lexique du drame moderne et contemporain*. Paris: Circé, 2005.

SARRAZAC, J. P. *Poétique du drame moderne. De Henrik Ibsen à Bernard-Marie Koltès*. Paris: Seuil, 2012

SCHMUTZ, Christine & WAGNER-LIPPOK, Frithwin. *Veure-hi amb el cos. Perspectives fenomenològiques de l'anàlisi i la pràctica de les realitzacions teatrals*. Barcelona: Institut del Teatre, 2023.

SZONDI, Peter. *Teoria del drama modern (1880-1950)*. Barcelona: Institut del Teatre, 1988.

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.

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

Software

