

## Theory and History of Representation

Code: 44816  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Estudios Teatrales	OB	1

### Contact

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### Teachers

Jordi Jane Llige

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### Teaching groups languages

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

### 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

1. CA02 (Competence) Evaluate the inherent social dimension of the performing arts in a particular era.
2. KA04 (Knowledge) Identify and define the specificities of research in the performing arts that connects dramatic texts and performance.
3. KA05 (Knowledge) Recognise the main research methodologies from the field of the history of theatrical performances based on international scientific parameters.
4. KA06 (Knowledge) Enumerate the diverse elements of performance and their functions in relation to performance codes from different eras and styles.
5. KA35 (Knowledge) Distinguish, outline and compare the main parameters of the theoretical reflections that accompanied the theatrical performance from the outset.
6. SA04 (Skill) Analyse interrelated aspects in a specific show in a context-based and critical way.
7. SA05 (Skill) Distinguish the main elements of a specific performance phenomenon in a specific context.
8. 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. Required reading to be confirmed. (Anna Corral Fullà).
10. Augusto Boal and the "Theater of the Oppressed": Area in which it was born and reception to the rest of the world (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).

The program lectures are indicative.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Expository classes	36	1.44	
Type: Supervised			
Discussion	10	0.4	
Type: Autonomous			
Elaboration of reports and works, reading of articles and personal study	38	1.52	

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.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis or critique of a play or performance	30 %	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Attendance	10%	36	1.44	
Brief comparative study	30 %	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Reflection exam on a part of the syllabus	30 %	10	0.4	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06

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 brief comparative study (30%),

an analysis and/or critique of a play or a performance (30%); and a reflection exam on a part of the syllabus (30%). Each teacher in the module will organize one of the three evaluation exercises. In all assessment activities, the acquired knowledge will be applied: 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.

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

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.

Reassessment:

All comments and work on activities carried out in class are recoverable as long as the student does not have any assignments with a no-show.

To participate in the reassessment process, the teacher may require the student to have obtained a final average grade of 3.5.

Not evaluable:

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items.

## ADDITIONALNOTES

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.

## Bibliography

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

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

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## Software

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## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan/Spanish	first semester	afternoon