

Degree programme	Type	Course
Theatre Studies	OB	1

Contact lecturer

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Teaching staff

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Teaching staff (external to UAB)

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Group languages

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

Prerequisites

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Objectives

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

Contents

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, *Amphitryon* by Molière (compulsory reading). (Anna Corral Fullà).

3. Bourgeois drama, 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*: 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: Guillaume Apollinaire and Antonin Artaud.

Reading to be confirmed. (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. 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.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Elaboration of reports and works, reading of articles and personal study	53	2.12	
Discussion	10	0.4	
Expository classes	36	1.44	

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	Weight	Hours	ECTS	Learning outcomes
Attendance at a performance and subsequent discussion	10 %	7	0.28	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Practical exercise applying the content	30 %	4	0.16	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Attendance	10%	36	1.44	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06
Exam	50 %	4	0.16	CA02, KA04, KA05, KA06, KA35, SA04, SA05, SA06

1. Continuous assessment: The final grade will be decided based on the combined assessment of the four items listed in the box. It will be the result of the grades for class attendance (10%), attendance at a performance and subsequent discussion (10%), an exam (50%), and a practical in-class exercise applying the course content (30%). 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.

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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Software

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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