

**Criticism and Reception of Contemporary Drama**

Code: 43157  
ECTS Credits: 6

| Degree                  | Type | Year | Semester |
|-------------------------|------|------|----------|
| 4313879 Theatre Studies | OT   | 0    | 2        |

**Contact**

Name: Núria Santamaría Roig  
Email: Nuria.Santamaria@uab.cat

**Use of Languages**

Principal working language: catalan (cat)

**Teachers**

Francesc Foguet Boreu

**Prerequisites**

ET

**Objectives and Contextualisation**

This module approaches, from a historical perspective, the evolution of modern contemporary and actual conceptions on drama and dramatic qualities. The module offers an approximation to theories, critical focuses and analysis methods related to the reception of contemporary drama. It develops through the contextualization of specific paradigms and through the study of some dramaturges and aesthetically relevant texts, taking into account the critical reception of their time and its ulterior influence in performing arts.

**Competences**

- Analyse phenomena in the performing arts on the basis of their potential categorisations and interrelations.
- Apply research methods in the different study disciplines of the performing arts according to the relevant conceptual frameworks.
- Assess the specific characteristics of research in the performing arts and the great potential provided by their complexity.
- Evaluate performance phenomena synchronically and diachronically on the basis of specific theoretical paradigms (specialisation A).
- Follow the codes of practice that govern research activity.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Respect the historic and cultural value of theatrical heritage.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

**Learning Outcomes**

1. Analyse contemporary dramatic texts critically and in context.

2. Analyse the elements and phenomena that intervene in the criticism and reception of contemporary dramatic literature.
3. Apply current research methods in contemporary drama.
4. Evaluate the latest trends in contemporary drama studies.
5. Follow the codes of practice that govern research activity.
6. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
7. Respect the historic and cultural value of theatrical heritage.
8. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Content

### I. Drama (contemporary) and reception studies

1. The drama: nominal and adjective approximations. Following the thread of history: accommodations and incommunities.
2. Sharpening some analysis tools: from Post-Structuralism to the theories of reception. Questions about receptions and receptors.
3. "To Contemporarysize" or to contemporize? Transfusions and translations: intertextuality and rewritings.

### II. Critique

1. Visions on critique: definitions and specificities on theatre critique.
2. The function of critique and of theatre critiques.
3. Differences between literary critique and spectacular critique.
4. Critical systems and discourses: summary study of some cases.

## Methodology

In the two blocks of the module, theoretical lectures are combined with the analysis of materials and different documents on the subject such as the development of practical commentary exercises on theoretical or creative texts, texts that comment on performances, critics and critiques. Special importance is given to individual and group presentations of exercises and projects focused on different areas of reflection, theorization, drama studies and theatre critique with the aim of generating a debate on contemporary theatre critique.

## Activities

| Title                                                          | Hours | ECTS | Learning Outcomes      |
|----------------------------------------------------------------|-------|------|------------------------|
| Type: Directed                                                 |       |      |                        |
| Lectures and seminars                                          | 30    | 1.2  | 1, 2, 3, 4, 5, 6, 8, 7 |
| Type: Supervised                                               |       |      |                        |
| Debates and development of exercises                           | 45    | 1.8  | 1, 2, 3, 4, 5, 6, 8, 7 |
| Type: Autonomous                                               |       |      |                        |
| Reading of articles / Reports of interest development de works | 75    | 3    | 1, 2, 3, 4, 5, 6, 8, 7 |

## Assessment

In the Drama and Reception block the evaluation will be based on an individual commentary exercise and a group exercise, which will be presented orally, and that can be based on one of the following work lines: a) The analysis of intertextual games of one or more works in relation to a modern or contemporary drama; b) The analysis or transfer of a modern or contemporary drama to another expressive support; c) The analysis of the mechanisms of construction of a particular type of reception; d) actualization manoeuvres: critical analysis of a staging that is presented as a actualizing re-reading of a modern or contemporary classic. Attendance and engaged participation in class weigh into the qualification for this block.

In the block of critique, the evaluation is fundamentally based on an individual and on a group exercise. The individual exercise will consists in an analysis of a typological sample of published critiques of a play premiered recently. The group work will be an oral exposition around one of the following options: a) The choosing of a critic who is currently active, the assessment of the type of critique he/she realises and the commenting of a representative example of their production; b) To write a critique of a play that is showing in Barcelona and to compare that critique with one of the other critics; c) To follow throughout a month the critique of shows and drama literature of a newspaper or magazine edited in Barcelona and to analyse the treatment they receive. Engagement in the debates and the realised exercises are also highly accountable of the final qualification.

## Assessment Activities

| Title                                        | Weighting | Hours | ECTS | Learning Outcomes      |
|----------------------------------------------|-----------|-------|------|------------------------|
| Attendance and active participation in class | 20 %      | 0     | 0    | 1, 2, 3, 4, 5, 6, 8, 7 |
| Handing-in of reports and works              | 40 %      | 0     | 0    | 1, 2, 3, 4, 5, 6, 8, 7 |
| Individual and group exhibitions             | 40 %      | 0     | 0    | 1, 2, 3, 4, 5, 6, 8, 7 |

## Bibliography

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