

Degree	Type	Year
4318300 Theatre Studies	OB	0

## Contact

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## Teachers

Davide Carnevali

Mercè Saumell Vergés

## Teaching groups languages

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

## Prerequisites

ET

## Objectives and Contextualisation

The aim of this module is to study, analyze and recognize the trends of contemporary dramaturgy in its broadest sense, putting them in relation to the different aesthetics,

the contexts of artistic production and the history of dramaturgy.

## Learning Outcomes

1. CA03 (Competence) Incorporate the significance of the role of women in contemporary performance creation into the study.
2. CA09 (Competence) Create written work which underlines the value of a corpus of dramatic texts and contemporary staging as both current and historical heritage.
3. KA07 (Knowledge) Indicate and describe the transformations which have taken place in the performing arts in recent years both in terms of dramatic texts and performance.

4. KA08 (Knowledge) Provide information about the various approaches to the study of contemporary dramaturgy, based on specific cases.
5. KA09 (Knowledge) Recognise the various trends in creative processes in the current scene.
6. SA07 (Skill) Correctly use a study methodology belonging to the performing arts, through experimentation.
7. SA08 (Skill) Distinguish and contextualise the ideal documentary and bibliographical sources on contemporary performing arts.
8. SA09 (Skill) Construct a scientific discourse related to the performing arts field.

## Content

In this module we will study the transformations that, at national and international level, the performing arts have experienced during the last decades of the 20th century and in the current 21st century, whether we are talking about the writing of the dramatic text or the performative staging. The way the dramatic text changes its role with the new proposal of the epic theatre and its derivations in the post-epic dramaturgy of the last 30 years; until the de-composition of the structure of the fable and the conception of the text as material for use, in the post-dramatic perspective. In the same way that the emergence of technologies, especially digital ones, has led to a review of creative processes, both in the writing of the dramatic text and in the performative staging (intermediate, immersive scene...). We will also analyse the hybridization between genres (theatre, dance, opera, circus, site-specific, etc.) and the enormous rise of the audiovisual world in contemporary drama and staging. Finally, the importance of women in contemporary stage creation will be highlighted as well as the increasingly participatory role of spectators.

1- New alternatives for scenic space and for relations with the public. Importance of the body Radical theatre: gender and racial proposals.

2- Public space and the emergence of street theatre in Europe and America. Companies and creators as a reference for the new theatre. Importance of international Festival circuits and consolidation of off and off-off theatre.

3- Opera and musical genres as a stage laboratory. Hybridization between spectacular genres: theatre, dance, circus, site-specific...

4- The impact of digital technology on the contemporary scene. From robotics to immersive theatre.

5- The comeback of theatrical craftsmanship and community theatre. The theatre outside the theatre. Importance of archives and research-creation (Practice as Research).

6- Theatre and history. Development and tendencies of the dramatic text and dramaturgy linked to the concept of organic coherence. Writing and production systems.

7- Epic and post-epic drama. Brecht's legacy in German and European theatre. Rhapsodic and narrative tendencies. Questioning the viewer.

8- Textuality and de-construction of the dramatic text. Criticism of the concept of history and the loss of the classic dramatic structure. Post-dramatic dramaturgy.

9- The material text. Review of the role of textuality and expansion of the concept of writing for the theatre. Dramaturgy and Dramaturgie, author and Dramaturg.

10- Esthetics of the performative. Post-spectacular theatre. New realisms. Dramaturgy of space. Aesthetics and ethics of representation.

## Activities and Methodology

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Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures and debates	37.5	1.5	
Reading, study and elaboration of papers	87.5	3.5	
Type: Supervised			
Tutorials and preparation for papers	25	1	

#### A. Face-to-face work

Classes are usually divided into three parts so that time can be spent on:

- the analysis and debate of a work of contemporary drama.
- the explanation of theoretical concepts, philosophy and general culture (economy, politics, gender issues, sociology, etc.), connected to the work being analysed.
- the vision and commentary of audiovisual recordings of shows.
- reading and commenting on the exercises.

#### Theoretical part

1. Explanation and debate on the basic concepts of the theory of dramaturgy, philosophy and general culture.
2. Explanation of the necessary procedures for the practical part of the subject.
3. Vision and analysis of emblematic audiovisual materials of works of contemporary creation.

#### Practical part

1. Analysis and debate on contemporary plays and stagings (last 50 years).
2. Realization in class of short writing exercises in the form of an article or short essay, based on the analysis of contemporary dramaturgies, which exemplify the concepts explained by the professor (proposed depending on the dynamics of learning from of the analysis conducted in class).
3. Class presentation and analysis of the results of the exercises performed by the student (in and out of class).
4. Sharing the results of each aspect studied and experienced. Space for self-correction and new display of results.

#### Tutoring

1. Evaluative follow-up and reflection on the exercises carried out. Proposals for improvement or expansion.

#### B. Independent student work

1. Reading proposed theoretical materials (essays, articles, dossiers, etc.).
2. Reading works of contemporary drama (last 30 years).

3. Completion and improvement of exercises proposed by the professor.

4. Viewing and commenting on audiovisual documentation indicated by the professor.

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.

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## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis tutorials/ Activities in the classroom	30%	0	0	CA03, CA09, KA07, KA08, KA09, SA07, SA08, SA09
Attendance and active participation in the classroom	20%	0	0	CA03, KA07, KA08, KA09, SA07
Delivery of reports, exercises and assignments	50%	0	0	CA03, CA09, KA07, KA08, KA09, SA07, SA09

#### Continued assessment

Attendance and participation during classes will be assessed; so the ability to analyse texts and materials (articles, essays, documents) inherent in the debate;

the ability to analyse shows of different types (on video or attended); the ability to restate the notions learned through exercises and writing reports and assignments.

Not assessed:

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

#### Single assessment

##### Activity 1

Written work: analysis of a theatrical text or dramaturgy from the last 20 years 50%

##### Activity 2

Written work: analysis of a show from the last 20 years 50%

The dates of the assessment activities will be announced at the beginning of the course.

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 subject, the final grade for this subject will be 0.

Retrieval: all comments and work on the activities done in class are retrievable as long as the student does have presented an assignment.

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

## Bibliography

## Bibliography

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ARISTÓTELES

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Complementary:

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*La veu del cos-que-dansa*, en "Pausa. Quadern de teatre contemporani", 41, 2019

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WARNER, Michael,

*Público, públicos, contrapúblicos*, México D.F., Fondo de Cultura Económica, 2013

## Software

Teams

## Language list

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