

Dramatic Performance: Theory and Practice

Code: 100588
 ECTS Credits: 6

2025/2026

Degree	Type	Year
Spanish Language and Literature	OT	3
Spanish Language and Literature	OT	4
English Studies	OT	3
English Studies	OT	4

Contact

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Teaching groups languages

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

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences, hence they will be expected to be able to express themselves correctly orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

"Theory and history of theatrical performance" develops the subject sharing its same name and it is part of the 12 optional credits received by students for completing the third year of the Degree in Spanish Language and Literature. The subject is also offered as optional in other programmes.

Objectives:

- ensuring that students become familiar with the proper concepts of staging. Introduction to the analysis of theatrical performance.
- disclosing certain aspects related to the appearance and evolution of theatrical performance in the Western culture context.

Competences

Spanish Language and Literature

- Develop arguments applicable to the fields of Hispanic literature, literary theory, Spanish language and linguistics, and evaluate their academic relevance.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Use digital tools and specific documentary sources to gather and organise information.
- Use the methodology and concepts of literary analysis taking into account sources and contexts.

English Studies

- Apply the methodology of analysis and critical concepts to analysing the literature, culture and history of English-speaking countries.
- Develop arguments applicable to the fields of literature, culture and linguistics and evaluate their academic relevance.
- Produce effective written work or oral presentations adapted to the appropriate register in distinct languages (except English).
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Use digital tools and specific documentary sources for the collection and organisation of information.

Learning Outcomes

1. Analyse literary texts using the different concepts and methods of comparative literature.
2. Argue on various literary themes and problems in relation to different works and evaluate the results.
3. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
4. Critically interpret literary works taking into account the relationships between the different fields of literature and their relationship with human, artistic and social areas.
5. Critically interpreting literary works taking into account the relationships between the different areas of literature and its relationships with human, artistic and social areas.
6. Effectively communicating and applying the argumentative and textual processes to formal and scientific texts.
7. Explaining the basic characteristics of comparative literary texts.
8. Express oneself effectively by applying argumentative and textual procedures in formal and scientific texts.
9. Identify and explaining the basic foundations of the process of literary communication in every genre and the interpretation process from questions and theoretical and/or practical activities.
10. Present written work or oral presentations on the main concepts of literary theory.
11. Use digital tools to obtain, classify, interpret and analyse relevant data related to the study of literary theory.
12. Use traditional sources to collect, classify, interpret and analyse relevant data related to the study of literary theory.

Content

CRITICAL APPROACH TO THEATRICAL REPRESENTATION

- Representation and dramaturgy.
- Reading and staging.
- The theatricality: an "informational polyphony".
- The functions of the dramatist.
- Virtues and limitations of a theater semiology. New tendencies.
- The analysis of representation: approaches. For a phenomenological analysis model.
- Posdramatism and crisis of representation.
- New trends. Gender and representation.

SPACE AND TIME OF REPRESENTATION

Basic typology.

- Dramatic space and scenic space. The spatial model.
- Spatial model and actantial model.
- Focus point and point of view.
- Concretion, abstraction, stylization, metaphor and metonymy.
- The scenographic object.
- The lighting.
- Sound.
- Costumes and makeup.
- The time represented and the time of representation.
- Sequencing and temporality.
- Rhythm.

ACTING AND DIRECTING.

- Statute of the word in representation.
- The actor's work. Interpretation, voice, gestures and movement.
- The actor's training.
- Director. Approach to a theory of staging.
- The reception. The game of the spectator.

SPEECH AND REPRESENTATION.

- Stage directions.
- Monologue.
- Dialogue.

The detailed calendar with the content of the different sessions will be available on the day of presentation of the subject. It will also be posted on the Virtual Campus where students can find a detailed description of the exercises and practices, the various teaching materials and any information necessary for the proper follow-up of the subject.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
classes and seminars	60	2.4	
Type: Supervised			
Tutorials scheduled	15	0.6	
Type: Autonomous			
study and preparation	75	3	

The learning of this subject by the students is distributed as follows:

Directed activities (35%). These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts and theatrical performances.

Supervised activities (10%). These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis and representation. Also attendance at some performances

Autonomous activities (50%). These activities include both time devoted to attending theatrical performances as well as individual study and production of reviews, papers and analytical comments written, as well as the preparation of oral presentations.

Evaluation activities (5%). The evaluation of the subject will be carried out through oral presentations and written tests.

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
Attendance	15	0	0	
Essays	50	0	0	1, 13, 3, 2, 7, 6, 8, 11, 12, 9, 5, 4, 10

Participation	15	0	0
Review	20	0	0

The teacher will develop the contents as follows (with variations depending on the calendar schedule of the subject):

a) 1st part of the class. Development of syllabus.

b) 2nd part of the class. Analysis of the selected works (their theatrical representation will be attended): 1) text analysis sessions (according to the outline previously explained in class) and 2) commentary sessions on the representation.

On that basis, the teaching evaluation activities will be the following:

-Pondering of the "essays" (reviews) based on each of the selected works. (Percentage in the final grade: 50%)

-Critic of a freely chosen theatrical representation. (30%)

-Attendance (to class and to representations). (10%)

-Participation. (10%)

The first two activities are re-evaluable. The students who don't submit a minimum than 30% of the assessment activities will be considered "Not evaluable". The revision of the works will be carried out as they are submitted. Students will be entitled to the re-evaluation of the subject if their overall performance has been jointly evaluated, and whose weight is 2/3 of the total grade of the subject at least.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Single assessment: The possibility of a single evaluation will be foreseen through the freeing of comments and a specific examination, and will be carried out on a single day at the end of thecourse (the date will be announced at the beginning of thecourse). Comments on the works seen (three deliveries, 20%, 20%, 30%) must be submitted and an examination will be carried out on the contents taught (30%). The same assessment method as continuous assessment will be used.

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.

Bibliography

-La bibliografia específica de cada tema es donarà a classe, es publicarà al programa de l'assignatura i al bloc de treball.

-Aquií s'apunta tan sols la bibliografia general de referència (a specific bibliography by topic will be provided during the course, which obviously includes the gender perspective) :

-Carles Batlle: *El drama intempestiu. Per una escriptura dramàtica contemporània*, Barcelona, Angle editorial/ Institut del Teatre, 2020.
<https://redit.institutdelteatre.cat/bitstream/handle/20.500.11904/1549/El%20drama%20intempestiu.pdf?sequence=1>

En castellà a Mèxic, Paso de Gato /Institut del Teatre, 2021.

-Id.: ""Qué queremos en cada momento que el receptor esté pensando o sintiendo". El receptor implícit al cor de la teoria dramatúrgica de José Sanchis Sinisterra", [Pausa](https://www.revistapausa.cat/receptor-implicit-sinisterra/), núm. 45 (2023)
<https://www.revistapausa.cat/receptor-implicit-sinisterra/>

-Peter Brook: *El espacio vacío*, Barcelona, Península, 2015, [original 1968].
<http://jbarret.5gbfree.com/juanbarret/LB/LT/005%20-%20Vacio.pdf> o
http://static0.planetadelibros.com/libros_contenido_extra/31/30516_El_espacio_vacio.pdf

-Parice Pavis: *Diccionario de la performance y del teatro contemporáneo*, México, Paso de Gato, 2016.

-José Sanchis Sinisterra: "Lectura y puesta en escena", *Pausa* , núm.11, 1992. També a *La escena sin límites*, Ciudad Real, Ñaque, 2002, ps.237-238. https://www.revistapausa.cat/1992_11_07/

-Id.: "Dramaturgia de la recepción", *ADE Teatro*, núm.41-42, gener 1995, ps. 64-69. També a *La escena sin límites*, Ciudad Real, Ñaque editora, 2002, ps.249-254. Vegeu també *Por una teatralidad menor / Dramaturgia de la recepción* , México, Paso de Gato, 2010.

-Jean-Pierre Sarrazac (ed.): *Lèxic del drama modern i contemporani*, Barcelona, Institut del Teatre, 2009 [original de 2005]. [http://redit.institutdelteatre.cat/handle/20.500.11904/840](https://redit.institutdelteatre.cat/handle/20.500.11904/840)

-Christina Schmutz i Frithwin [Wagner-Lippok: Veure-hi amb el cos : perspectives fenomenològiques de l'anàlisi i la pràctica de les realitzacions teatrals](https://redit.institutdelteatre.cat/handle/20.500.11904/1553?search-result=true&query=fenomenol%C3%B2giques), Barcelona, Institut del Teatre.
<https://redit.institutdelteatre.cat/handle/20.500.11904/1553?search-result=true&query=fenomenol%C3%B2giques>

MANUALS (comentarem a classe l'especificitat i l'interès de cadascun en el seu context)

-Joan Abellán: *La representació teatral. Introducció als llenguatges del teatre actual*, Barcelona, Institut del Teatre,1982. [http://redit.institutdelteatre.cat/handle/20.500.11904/1057](https://redit.institutdelteatre.cat/handle/20.500.11904/1057)

-M.Carmen Bobes: *Semiótica de la escena*, Madrid, Arco Libros, 2001.

-José Luís García Barrientos: *Cómo se comenta una obra de teatro*, Madrid, Editorial Síntesis, 2001 [edició corregida i augmentada a Paso de Gato, 2014].

-Jara Martínez Valderas: *Manual de espacio escénico. Terminología, fundamentos y proceso creativo*, Murcia, Tragacanto, 2017.

-Patrice Pavis: *El análisis de los espectáculos*, Barcelona, Paidós, 2000, [original de 1996].
[https://books.google.com.co/books?id=T90xI7wKR9wC&printsec=frontcover&hl=es&source=gbss#v=onepage&q=\(incomplet\).](https://books.google.com.co/books?id=T90xI7wKR9wC&printsec=frontcover&hl=es&source=gbss#v=onepage&q=(incomplet).)

-Ramon Xaxier Rosselló: *Anàlisi de l'obra teatral (teoria i pràctica)*, València/ Barcelona, Institut Interuniversitari de Filologia Valenciana/Publicacions de l'Abadia de Montserrat, 2011 [original de 1999].

-Id.: *Primera Iliçó sobre el teatre*, Barcelona, Publicacions de l'Abadia de Montserrat, 2023.

-Jean-Pierre Ryngaert: *Introduction à l'analyse du théâtre*, Paris, Armand Colin, 2014 [Bordas, 1991, Dunod, 1999].

-Anne Ubersfeld: *La escuela del espectador*, Madrid, ADE, 1997 [original de 1981].

Software

Blogger (Google)

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
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed