

| Degree             | Type | Year |
|--------------------|------|------|
| Estudios Teatrales | OB   | 1    |

## Contact

Name: Francesc Foguet Boreu

Email: francesc.foguet@uab.cat

## Teachers

Daniela Palmeri

(External) Lluís Masgrau Peya

## Teaching groups languages

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

## Prerequisites

ET

## Objectives and Contextualisation

This course aims to raise a series of specific methodological issues to address and enhance the analysis of dramatic text and performative performance. It emphasises the importance of methodology in order to effectively analyse theoretical and/or practical research processes.

## Learning Outcomes

1. CA01 (Competence) Undertake studies on specific aspects related to dramatic texts and performance both independently and based on self-critique.
2. KA01 (Knowledge) Incorporate the following variables: nature of the object of study, point of view and pertinent documentary sources into a research project.
3. KA02 (Knowledge) Identify the two large components of the performing arts as the object of study: the dramatic text and performance.
4. KA03 (Knowledge) Compare the dramatic text and performance within a theoretical/practical research process related to theatre studies.

5. KA29 (Knowledge) Identify the different analysis methods used for dramaturgy and performance.
6. KA34 (Knowledge) Recognise the various elements of artistic language in acting.
7. SA01 (Skill) Apply research methodologies related to the dramatic text and performance in accordance with international scientific parameters.
8. SA02 (Skill) Distinguish the various types of documentary and bibliographic resources to analyse dramatic texts and performance.
9. SA03 (Skill) Hold a debate on dramatic text and performance based on their potential categorisations and interrelations using the correct terminology.

## Content

The contents of this subject are divided into two blocks. In the first, we start with a series of preliminary theoretical considerations about text and literature, the operation of reading or the theatre reader, to then enter into the definition and scope of the dramatic text and dramaturgy. In addition, various concepts and models for the analysis of a dramatic text are discussed and some general aspects of the theatrical spectator are pointed out. The second, on the other hand, focuses on the field of performative performance in order to deal with specific methodological questions such as the difference between the external and internal point of view, or the discrimination between the logics of working with the result and those of the process. It also analyses a series of issues surrounding the artistic language of performance and its elements.

### First section

1. Reading and scene
2. Text and scene: examples of basic typologies
3. Concepts and models for the analysis of a dramatic text
4. Application in concrete plays

### Second section

1. General considerations on performative performance
2. Introduction to methodological issues
3. Differences between the external and the internal point of view
4. Discrimination between the logics of result and process work
5. Problems surrounding the language of performance and its elements

On the first day of class, a more detailed list of the contents of each block, the texts and materials to be worked on in class and the evaluation of the subject will be provided.

## Activities and Methodology

| Title  | Hours | ECTS | Learning Outcomes |
|--|-------|------|-------------------|
| Type: Directed   |       |      |                   |
| Theoretical classes and seminars for discussion of texts | 28    | 1.12 |                   |
| Type: Supervised   |       |      |                   |
| Oral or written commentary on classroom readings         | 28    | 1.12 |                   |
| Type: Autonomous   |       |      |                   |
| Documentation, reading, writing and study                | 28    | 1.12 |                   |

Theoretical classes are combined with the reading and analysis of various materials and documents, including case studies, in order to generate a critical debate on the different research methodologies related to dramatic text and performance.

In the event that there are assigned readings, they must be read before the corresponding class.

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 in class/lectures/complementary activities | 10 %      | 4     | 0.16 | CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03 |
| Group work or exercise                                | 40 %      | 29    | 1.16 | CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03 |
| Oral presentation of a group work                     | 40 %      | 29    | 1.16 | CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03 |
| Qualitative participation in classroom discussions    | 10 %      | 4     | 0.16 | CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03 |

#### Continuous assessment

In addition to attendance and participation in class, continuous assessment is based on these two exercises:

1) The oral presentation, in groups of 3 students, of an analysis of a dramatic text from the parameters set out in class. 40 %. Duration: 15 minutes. The following will be assessed: a) the ability to integrate the theoretical knowledge acquired; b) the depth of analysis and critical capacity; and c) the coherence and the use of appropriate terminology.

2) The performance in the classroom of a case study in small groups. 40 %. The following will be taken into account: a) the ability to apply the methodological tools presented in class in order to interrogate the working documents; b) the ability to extract information from the documentary material; c) the ability to order, prioritise and clearly write up the information produced; and d) the ability to work in a group and effectively divide up the tasks in order to optimise the time available and the abilities of each person.

#### Single assessment

The single assessment shall consist of:

- 1) An oral test on the contents of the sessions including a practical case study. 50 %.
- 2) A written exam on the contents of the performance block. 50 %.

The same recovery system will be applied as for the continuous assessment.

#### Observations

1. At the time of each assessment activity, the teacher will inform the student (Moodle) about the procedure and the date of revision of the qualifications.
2. In order to take part in the recovery, the student must have been previously assessed in a set of activities the weight of which is equivalent to a minimum of 2/3 of the total qualification (continuous assessment), or must hand in all the tests foreseen (single assessment). In addition, the teacher may require the student to have obtained a final average qualification of at least 3.5.
3. The student will receive the qualification "Not evaluable" if he/she has not handed in more than 1/3 of the evaluation activities.

#### Plagiarism

In the case of any irregularity (copying, misuse of AI, etc.) by the student that may lead to a significant variation in the qualification of an evaluation act, this evaluation act will be qualified with a 0, regardless of the disciplinary process that this may entail. If several irregularities occur in the evaluation acts of the same subject, the final qualification of this will be 0.

#### IA

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

### Part 1

- Barba, E., 2010. *Quemar la casa. Orígenes de un director*. Bilbao: Artezblai.
- Bobes, M. del C., 1997. *Semiología de la obra dramática*. Madrid: Arco Libros.
- Bordieu, P., 2006. *Las reglas del arte. Génesis y estructura del campo literario*. Barcelona: Anagrama.
- Compagnon, A., 1998. *Le démon de la théorie*. París: Seuil.
- De Marinis, Marco., 1987. "Dramaturgy of Spectator", *The Drama Review: TDR*, 31 (2), p. 110-114.
- De Marinis, Marco., 1992. *Semiotica del teatro. L'analisi testuale dello spettacolo*, Milano: Bompiani.
- Eco, U., 1993. *Lector in fabula. La cooperación interpretativa en el texto narrativo*. Barcelona: Lumen.
- Fischer-Lichte, E., 1999. *Semiótica del teatro*. Madrid: Arco Libros.
- Foguet, F.; Santamaria, N., 2009. *La literatura dramática*. Barcelona: Editorial UOC.
- García Barrientos, J. L., 2020. *Anatomía del drama*. Madrid: Punto de Vista Editores.
- García Barrientos, J. L., 2020. *Cómo se comenta una obra de teatro. Ensayo de método*. México: Paso de Gato.
- Grande Rosales, M. Á., 2004. "Transformaciones de la representación emancipada a la crisis de la representación", *Teatro. Revista de Estudios Teatrales*, núm. 20, p. 275-292.
- Hébrard, J.; Chartier, A.-M., 2000. *Discours sur la lecture (1880-2000)*. París: Fayard.
- Lotman, Y., 2011. *Estructura del texto artístico*. Madrid: Akal.
- Manguel, A., 2013. *Una historia de la lectura*. Madrid: Alianza.
- Pavis, P., 2000. *Análisis de los espectáculos*. Barcelona: Paidós.
- Romera Castillo, J., 2006. *Literatura, teatro y semiótica. Método, prácticas y bibliografía*. Madrid: UNED.
- Sarrazac, J.P. (dir.), 2008. *Lèxic del drama modern i contemporani*. Barcelona: Institut del Teatre.  
<[https://redit.institutdelteatre.cat/bitstream/handle/20.500.11904/840/2009\\_lexic\\_del\\_drama\\_modern.pdf](https://redit.institutdelteatre.cat/bitstream/handle/20.500.11904/840/2009_lexic_del_drama_modern.pdf)>
- Thomas Crane, M. 2000. *Shakespeare's Brain. Reading with Cognitive Theory*. Princeton: Princeton UP.
- Tordera, A. 1999. "Teoría y técnica del análisis teatral", dins Talens Jenaro et al., *Elementos para una semiótica del texto artístico*. Madrid: Cátedra, p. 155-199.
- Williams, R., 2013. *Lectura y crítica*. Buenos Aires: Godot.
- Zunshine, L. (ed.), 2015. *The Oxford Handbook of Cognitive Literary Studies*. New York: Oxford UP.

## Part 2

Barba, E., 2013. *La canoa de papel: tratado de antropología teatral*. Bilbao: Artezblai.  
Barba, E; Savarese, N., 2013. *El arte secreto del actor. Diccionario de antropología teatral*. Bilbao: Artezblai.  
Féral, J., 2003. *L'école du jeu*. Saint-Jean-de-Védas: L'Entretiens.  
Hodge, A., (dir.), 2007. *Twentieth Century Actor Training*. Londres i Nova York: Routledge.  
Nikolais, A.; Louis, M., 2019. *La tècnica de dansa Nikolais/Louis*. Barcelona: Institut del Teatre.  
Ruffini, F., 2010. *L'attore che vola*. Roma: Bulzoni.

## Software

Teams

## 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  | first semester | afternoon |