

Degree	Type	Year
Estudios Teatrales	OB	1

Contact

Name: Nuria Santamaria Roig

Email: nuria.santamaria@uab.cat

Teachers

Francesc Foguet Boreu

Teaching groups languages

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

Prerequisites

In addition to having excellent linguistic competence in Catalan and Spanish, knowledge of other languages is extremely useful.

Objectives and Contextualisation

From a historical perspective, the subject will approach the analysis of some of the most significant models of contemporary dramaturgy (from the historical avant-garde to the present). Theoretical approaches, critical approaches and reception analysis methods related to contemporary drama will be worked on. Specific dramaturgical paradigms will be contextualised, and some of the most aesthetically relevant texts/plays will be studied, considering contemporary critical reception and subsequent influence on the performing arts.

Learning Outcomes

1. CA08 (Competence) Critically evaluate stereotypes and gender roles in theatre texts.
2. CA19 (Competence) Formulate interesting questions and hypotheses which underline the value of a corpus of dramatic texts as both current and historical heritage.
3. KA13 (Knowledge) Identify the elements and phenomena involved in the criticism and reception of contemporary dramatic literature.
4. KA14 (Knowledge) Describe contemporary dramatic texts in a contextualised and critical way, applying current methods for theatrical analysis and research.

5. KA15 (Knowledge) Reflect critically on the performing arts in relation to anthropology, philosophy, and sociology.
6. SA12 (Skill) Evaluate spectacular phenomena in their synchronic and diachronic dimensions, based on specific theoretical paradigms.
7. SA13 (Skill) Contrast approaches to and analysis methods for contemporary drama, explicitly recognising the source and acting based on scientific ethics.
8. SA14 (Skill) Use the specific terminology and the correct language register for scientific work.

Content

1st. PART (Núria Santamaria)

1. Theoretical approach to reception studies: definitions and ramifications of a field of study.
2. The dialectics between the past and the present.
3. Receptions and mediations.
4. The study of audiences. Specificities of applied theatre.
5. A case study.

2nd. PART (Francesc Foguet)

1. Theoretical approach to critical practice.
2. Literary criticism.
3. Spectacular criticism.
4. Critical trajectories: a case study.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures and seminars	29	1.16	
Type: Supervised			
Discussions and elaboration of essays	15.5	0.62	
Type: Autonomous			
Studying, reading articles and plays, elaborating and presentation of essays	60.5	2.42	

The course combines:

- Lectures.

- Reading and analysis of various materials and documents on the subject.
- Essays in commenting on theoretical texts or plays and evaluating performances, critics or criticism.
- Individual or group essays.

Additional activities can be incorporated eventually.

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 and active participation in the classroom	20 %	15	0.6	CA08, CA19, KA13, KA14, KA15, SA12, SA14
Group exercises	40 %	20	0.8	CA08, CA19, KA13, KA14, KA15, SA12, SA13, SA14
Individual exercises	40%	10	0.4	CA08, CA19, KA13, KA14, KA15, SA12, SA13, SA14

Continuous assessment

The continuous assessment is based on:

- 1) Attendance and active participation in the classroom. 20%. Interest in the subject, relevant debate participation and involvement in group dynamics will be valued.
- 2) Preparation of group exercises with oral presentation in the classroom on some aspect related to the course contents. 20% (first part) + 20% (second part). The following items will be evaluated: a) the ability to integrate the theoretical foundations acquired; b) the analytical and critical interpretation of the bibliography; and c) the appropriate use of specific terminology and appropriate linguistic register.
- 3) Preparation of individual exercises: writing a play review or a critique of a show review. 20% (first part) + a short essay on some of the aspects of the syllabus. 20% (second part). The following items will be assessed: a) analysis capacity; b) the ability to relate the theoretical contents of the course with reflection on a specific topic; and c) argumentation and expository clarity.

Single assessment

- 1) Oral test on a practical case. 25%
- 2) Written exercise based on one subject proposed by the teaching staff. Extension: 2,100 characters with spaces. 25%
- 3) Written exam on the content of the two blocks. 50%

The same recovery procedure will be applied as in the continuous assessment.

Remarks:

1. At each evaluation activity, the teacher will inform the students (Moodle) of the procedure and the date for revising the marks.
2. To be eligible for recovery, students must have been previously assessed in a set of activities, the weight of which is equivalent to at least 2/3 of the total grade (continuous assessment), or they must have completed all the tests as planned (single assessment). The teaching staff may also require the student to have obtained an average mark of at least 3.5. Failure to meet these requirements will result in ineligibility for recovery.
3. The student will receive the grade of "Not Assessable" in the case of not having handed in more than 1/3 of the evaluation activities.

Plagiarism

If the student engages in any irregularity (copying, misuse of the IA, etc.) that may lead to a significant variation in the qualification of an evaluation activity, the evaluation activity will be graded with a 0, regardless of any disciplinary proceedings that may be instituted. If several irregularities occur in the assessment activities of the same subject, the final grade for the same subject will be 0.

AI

In this subject, the use of Artificial Intelligence (AI) technologies is not allowed in any of its phases. Any work that includes fragments generated with AI will be considered a lack of academic honesty and may lead to a partial or total penalty in the grade of the activity, or greater sanctions in serious cases.

Bibliography

Provisional sources

Barthes, Roland (1969): *Crítica i veritat*, versió de Jaume Vidal Alcover, Barcelona: Llibres de Sinera.

(1993) *Le plaisir du texte*, Paris: Seuil.

Battle, C.; Gallén, E.; Güell, M. (ed.) (2016) *Drama contemporani: renaixença o extinció?*, Lleida-Barcelona-París: Punctum / Institut del Teatre/ UPF / Université Paris-Sorbonne.

Bennet, Susan. (1997) *Theatre Audiences: A Theory of Production and Reception*, London - N. York: Routledge.

Benjamin, Walter. (1987) *Dirección única*, trad. de Juan J. del Solar i Mercedes Allendesalazar, Madrid: Alfaguara.

Berardinelli, Alfonso. (2016) *Leer es un riesgo*, trad. de Salvador Cobo, Madrid: Círculo de Tiza.

Berenguer, Ángel (1991). *Teoría y crítica del teatro. Estudios sobre teoría teatral*, Alcalá de Henares: Universidad de Alcalá de Henares, Servicio de Publicaciones.

Bértolo, Constantino (ed.). (1990) *El ojo crítico*, Barcelona: Ediciones B.

Brenner, Jacques. (1970): *Les critiques dramatiques*, París: Flammarion.

De Matteis, Tiberia. (2008) *La critica teatrale: come si analizza e si recensisce unospettacolo*, Roma: Gremese.

Eagleton, Terry. (1999) *La función de la crítica*, trad. de Fernando Inglés Bonilla, Barcelona: Paidós.

Eco, Umberto. (1987) *Lector in fabula: la cooperación interpretativa en el texto narrativo*, Barcelona: Lumen.

- Eco, Umberto. (1991) *Els límits de la interpretació*, Barcelon: Destino.
- Eliot, T. S. (1967) *Críticar al críticoy otros críticos*, Madrid: Alianza.
- Eliot, T. S. (1999) «Els límits de la crítica» [1956], a *Sobre poetes i poesia*, Barcelona: Columna, p. 121-138.
- Fàbregas, Xavier. (1973) *Introducció al llenguatge teatral*, Barcelona: Edicions 62.
- Fàbregas, Xavier. (1976) *El teatre o la vida*, Barcelona: Galba.
- Fish, S. E. (1980) *Is there a text in this class?: The Authority of Interpretative Communities*, Cambridge: Mass, Harvard UP.
- Fogel, Jean-François. (1986) «Un crítico con antenas», a *Críticas ejemplares*, Palma: Bitzoc, p. 105-109.
- García Barrientos, José-Luis. (2017) *Cómo se analiza una obra de teatro. Ensayo de método*, Madrid: Síntesis.
- Genette, G. (1982) *Palimpsestes: la littérature au second degré*, Paris, Seuil.
- Hamm, P. (1971) *Crítica de la crítica*, Barcelona: Barral.
- Iser, Wolfgang (1985) *L'acte de lecture. Théorie de l'effet esthétique*, Bruxelles: Mardaga.
- James, Henry (2008) *La figura de la alfombra*, trad. de Enrique Murillo, Madrid: Impedimenta.
- Jauss, H. R. (1991) *Teoria de la recepció literària: dos articles*, Barcelona: Barcanova.
- Kristeva, J. (1969) *Semeiotikè. Recherches pour une sémanalyse*, Paris: Seuil.
- Le Calvez, E.; Canova-Green, M.C. (1997) *Texte(s) et intertexte(s)*, Amsterdam: Rodopi.
- Lehmann, H. T. (2006) *Postdramatic Theatre*, London - N. York: Routledge.
- Limat-Lettelier, N.; Miguet-Ollagnier, M. (dir.) *L'Intertextualité*, Paris: Les Belles Lettres.
- Lessing, Gotthold Ephraim.(1987) *Dramatúrgia d'Hamburg*, trad. deFeliu Formosa, Barcelona: Publicacions de l'Institut del Teatre.
- Lessing, Gotthold Ephraim. (2007) *Crítica y dramaturgia*, trad. de Vicent M. Sanz Esbrí, Castelló: Ellago.
- Mamet, David. (2011), *Manifiesto*, Barcelona: Seix Barral.
- Mayoral, J. A. (comp.) (1987) *Estética de la recepción*, Madrid: Arco-Libros.
- Pavis, Patrice. (1985) «Le discours de la critique dramatique», a *Vers une théorie de la pratique théâtrale*, Villeneuve-d'Ascq (Nord): Presses Universitaires du Septentrion p. 157-166.
- Rancière, J. (2008), *Le spectateur émancipé*, Paris: La Fabrique.
- Reich-Ranicki, Marcel. (2004) *Los abogados de la literatura*, Barcelona: Galaxia Gutenberg, Círculo de Lectores.
- Reich-Ranicki, Marcel. (2014) *Sobre la crítica literaria*, Barcelon: Elba.
- Romera Castillo, José (ed.) (2004) *Teatro, prensa y nuevas tecnologías (1990-2003)*, Madrid: Visor.
- Sanchis Sinisterra, J. (2002) *La escena sin límites*, Ciudad Real: Ñaque.
- Sarrazac, J. P. (2000) *Critique du théâtre: de l'utopie au désenchantement*, Paris: Circé.

(2012) *Poétique du drame moderne*, Paris, Seuil.

Sarrazac, J.P. (dir.) (2005) *Lexique du drame moderne et contemporain*, Paris: Circé.

Steiner, George. (2017) *Presencias reales. ¿Hay algo en lo que decimos?*, trad. de Juan Gabriel López Guix, Madrid: Siruela.

Strauss, Botho .(1989) *Crítica teatral: las nuevas fronteras*, Barcelona: Gedisa.

Szondi, Peter. (1988) *Teoria del Drama Modern (1880 - 1950)*, Barcelona: Institut del Teatre.

Valentini, Valentina. (1991) *Després del teatre modern*. Barcelona, Institut del Teatre.

Varney, D. et alii. (2025) *Climate Theatre: Ecology and Performance in a Climate Emergency*, London: Routledge

Wellek, René (1988) *Historia de la crítica moderna (1750-1950)*. Versión española de Fernando Collar Suárez-Inclán. Madrid: Gredos

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