

Dramaturgy Laboratory II

Code: 44822
ECTS Credits: 6

2025/2026

Degree	Type	Year
Estudios Teatrales	OP	1

Contact

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Teaching groups languages

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

Prerequisites

It is necessary to accredit (according to the procedures provided by the coordination) the sufficient level.

Objectives and Contextualisation

The aim of this module is to address the theoretical frameworks and put into practice techniques and methodologies that are suitable for an advanced level of playwriting.

Learning Outcomes

1. CA13 (Competence) Clearly distinguish the specificity of ?professions?, activities, categories, techniques and methodologies related to dramaturgy.
2. CA14 (Competence) Evaluate diverse aesthetic and ideological options during research into a composition process.
3. KA24 (Knowledge) Indicate the techniques, procedures and suitable categories to create personal writing processes.
4. KA25 (Knowledge) Compare and incorporate tools typical of dramaturgy into the structures originating from other stage languages.
5. SA21 (Skill) Critically apply dramaturgy analysis techniques and methods, that arise both from acquired creative experience and the comparison or fusion of written composition model documents.

Content

This module presupposes a certain level of previous knowledge on the part of the students (professional experience or training acquired in the subject) which will be taken into account before the registration of the subject.

Like Laboratory I, it is a theoretical-practical module. There will be reflection on categories, problems, methodologies and techniques specific to the discipline.

The theoretical part will focus on concepts related to the contemporary debate (history, fiction, commitment, score text, material text, rhapsody, implicit receiver design, etc.) The practical part, according to these ideas, will focus exclusively on exercises and processes contemporary dramatic writing staff.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Expository classes and debates	15	0.6	
Tutorials	30	1.2	
Writing seminars	15	0.6	
Type: Autonomous			
Writing	90	3.6	

The theoretical classes will be combined with the reading and analysis of theoretical texts and creative texts. On the other hand, students will have to develop a practical writing assignment.

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

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Follow-up of writing work I	50%	0	0	CA13, CA14, KA24, KA25, SA21
Writing works II	50%	0	0	CA13, CA14, KA24, KA25, SA21

Continuous evaluation that assesses the relevant participation of the student in the sessions and also the fact of bringing the work up to date.

Final work that brings together the processes developed throughout the course.

This subject/module does not incorporate single assessment.

Review of grades and recovery: at the time of proposing/developing the exercises or activities, the teacher will establish the procedure for review of grades and, if the activity is not approved, the recovery procedure.

The qualification "not assessable" will be awarded as long as at least one third of the proposed activities is not delivered.

This subject allows the use of AI technologies exclusively for support tasks such as [***bibliographic or content-based searches, text correction or translations, where applicable]. In the case of subjects in a Modern

Languages degree, use of translation must be specifically authorised by the teacher. Other specific situations may be contemplated, as deemed appropriate by the teacher. The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity. Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero. In cases of greater infringement, more serious action may be taken.

Bibliography

Bibliografía general básica:

- AGAMBEN, Giorgio [1992]: *Què vol dir ser contemporani?*, Barcelona, Arcàdia, 2008. [Clica aquí](#)
- BATLLE, Carles: *El drama intempestiu (Per una escriptura dramàtica contemporània)*, Barcelona, Institut del Teatre/ Angle editorial. [Clica aquí](#). En castellà a Mèxic, Paso de Gato, 2021. En francès a París, Circé, 2023 (en premsa).
- DANAN, Joseph [2010]: *¿Qué es la dramaturgia? y otros ensayos*, México, Consejo Nacional para la cultura y las artes, Paso de Gato, 2012.
- PAVIS, Patrice [2014]: *Diccionario de la performance y del teatro contemporáneo*, México, Paso de Gato, 2016.
- SARRAZAC, Jean- Pierre (ed.) [2005]: *Lèxic del drama modern i contemporani*, Barcelona, Institut del Teatre, 2008. [Clica aquí](#)

Bibliografía sobre processos d'escriptura:

- AYCKBOURN, Alan: *The Crafty Art of Playmaking*, Londres, Faber and Faber, 2004.
- BATLLE, Carles: "La segmentació del text dramàtic (un procés per a l'anàlisi i la creació)", dins *Estudis escènics*, núm.33-34, hivern 2008, ps.13-35. [Clica aquí](#)
- Id. (2023): «"Qué queremos en cada momento que el receptor este pensando o sintiendo." El receptor implícit al cor de la teoria dramàtica de José Sanchis Sinisterra», *Pausa*, núm.45 [Clica aquí](#)
- COMES, Melcior: *Escriure: instruccions d'ús*, Barcelona, El Núvol, 2022 [\(Comprar en línia\)](#).
- COMPARATO, Doc: *El guió*, Barcelona, UAB, 1989.
- JEFFEYS, Stephen: *Playwriting*, Londres, Nick Hern Books, 2019.
- LAVANDIER, Yves [1994]: *La dramaturgia*, Madrid/Pamplona, Edicions Internacionales Universitarias, EIUNSA, 2003. Pdf no complet en aquest enllaç: [Clica aquí](#)
- Id.: *Évaluer un scénario*, París, Le Clown et l'enfant, 2011.
- LODGE, David: *El arte de la ficción*, Barcelona, Península, 1998.
- McKEE, Robert: *El guión*, Madrid, Alba editorial, 2002.
- PÉREZ, Xavier: *El suspens cinematogràfic*, Barcelona, Pòrtic, 1999.
- SÁNCHEZ PIÑOL, Albert: *Les estructures elementals de la narrativa*, Barcelona, La Campana, 2021.
- SANCHIS SINISTERRA, José: *Prohibido escribir obras maestras*, Ciudad Real, Institut del Teatre /Ñaque, 2017. També "Por una dramaturgia de la recepción",dins *La escena sin límites*, Guadalajara, Ñaque, 2002. [Clica aquí](#)

- SEGER, Linda [1987]: *Cómo convertir un buen guión en un guión excelente*, Madrid, Rialp, 2004.
- TRUFFAUT, François [1974]: *El cine según Hitchcock*, Madrid, Alianza editorial, 2002.
- TOBIAS, Ronald B.[1993]: *El guión y la trama*, Madrid, Ediciones Internacionales Universitarias, 1999.
- TUBAU, Daniel: *Las paradojas del guionista*, Barcelona, Alba, 2006.

Altra bibliografia (que anirem citant al llarg del curs):

- ABIRACHED, Robert [1978]: *La crisis del personaje dramático*, Madrid: ADE, 1994.
- AUGÉ, Marc [1992]: *Los no lugares. Espacios del anonimato*, Barcelona, Gedisa, 2008.
- Diversos: *Drama contemporani: renaixença o extinció/Drame contemporain: renaissance ou extinction?*, Barcelona/París/Lleida, Punctum/Institut del Teatre/UPF/Université Paris-Sorbonne, 2016, ps.29-44 (en francès, ps.287-302). [Aquí](#)
- FÖLDÉNYI, László [2003]: *Dostoyevski lee a Hegel en Siberia y rompe a llorar*, Barcelona, Galaxia Gutenberg, 2006.
- FOUCAULT, Michel: "De los espacios otros", conferencia dictada en el Cercle des Études Architecturales el 14 de març de 1967, *Architecture, Mouvement, Continuité*, núm.5, octubre 1984. [Aquí](#)
- GARCÉS, Marina: «La honestidad con lo real», dins Álvaro de los Ángeles (ed.): *El arte en cuestión*, València, Sala Parpalló, 2011. [Aquí](#)
- Id.: « Carta als meus estudiants de filosofia », 2012. [Aquí](#).
- GARCÍA BARRIENTOS, José Luis: *¿Cómo se comenta una obra de teatro?*, Madrid: Síntesis, 2001.
- KARTÚN, Mauricio: *Una conceptiva ordinaria para el dramaturgo creador*, México, Paso de Gato, 2007.
- LEHMANN, Hans-Thies:"Algunas notas sobre el *teatro posdramático*, una década después", dins *Repensar la dramaturgia. Errancia y transformación*, Murcia, Centro Párraga, Centro de documentación y estudios avanzados de arte contemporáneo (Cendeac), 2010.[Aquí](#).
- ROSSELLÓ, Ramon X: *Anàlisi de l'obra teatral (teoria i pràctica)*, València /Barcelona: Institut Interuniversitari de Filologia Valenciana/ Publicacions de l'Abadia de Montserrat, 1999 (amb edicions posteriors).
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- Id.: "Autor dramàtic, un lloc per ocupar?", dins *Drama contemporani: renaixença o extinció / Drame contemporain: renaissance ou extinction?*, Barcelona/ París/ Lleida, Punctum/ Institut del Teatre/ UPF/ Université Paris-Sorbonne, ps.15-27, 2016 (en francès, ps. 273-285.) [Aquí](#)
- RYNGAERT, Jean-Pierre i SERMON, Julie Sermon: *Le Personnage théâtral contemporain : décomposition, recomposition*, París, Éditions Théâtrales, 2006.
- SANCHIS SINISTERRA, José: *La escena sin límites*, Guadalajara, Ñaque, 2002.
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- Id.: "Tareas de innovación dramaturgica para el siglo XXI", dins *Drama contemporani: renaixença o extinció / Drame contemporain: renaissance ou extinction?*, Barcelona/ París/ Lleida, Punctum/ Institut del Teatre/ UPF/ Université Paris-Sorbonne, 2016, ps.67-81, (en francès, ps. 325-339).[Aquí](#)
- SARRAZAC, Jean- Pierre : "La reprise. Réponse au postdramatique", *Études théâtrales*, núm.38-39 (2007), ps.7-20.

- Id.: *Poétique du drama moderne. De Henrik Ibsen à Bernard-Marie Koltès*, Paris, Seuil, 2012.
- SAUERTEIG, Thomas (ed.): *Nou(s) realisme(s)*, Barcelona, Institut del Teatre /Angle Editorial, 2022.
- SCHIMMELPFENNIG, Roland: "Què té de particular escriure per al teatre a Alemanya?", Barcelona, *Pausa*, 2005, núm.22. [Aquí](#)
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- Id. : « Roland Schimmelpfennig o la reivindicació de la ficció" (conversa amb Carles Batlle), Barcelona, *Pausa*, 2017, núm.39. [Aquí](#).
- Id. : «*Con Roland Schimmelpfennig: El viaje no ha hecho más que empezar*" (conversa amb Eva Redondo i Albert Tola), Madrid, *Primer Acto*, 2018, núm.355, II.
- STEINER, George [2005]: *Deu raons (possibles) de la tristesa del pensament*, Barcelona, Arcàdia, 2006.
- Id. [2004]: *La idea de Europa*, Madrid, Ediciones Suela, 2005.
- SZONDI, Peter [1956]: *Teoria del drama modern (1880-1950)*, Barcelona: Institut del Teatre, 1988.[Clica aquí](#)
- ZIZEK, Slavoj [2002]: *Bienvenidos al desierto de lo real*, Madrid, Akal, 2005 (2008).

(Other supplementary bibliography will be provided as the course develops. This bibliography will incorporate a gender perspective, which is not as evident in the general bibliography)).

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
(TEm) Theory (master)	1	Catalan/Spanish	second semester	afternoon