



COURSE DATA

DATA SUBJECT

Code: 35402
Name: Contemporary genres I
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1001 - Degree in Catalan Studies	Facultat de Filologia, Traducció i Comunicació	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1001 - Degree in Catalan Studies	History of contemporary Catalan literature	COMPULSORY

COORDINATION

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SUMMARY

It is a compulsory subject, included in the subject of History of contemporary literature. This second-year subject deepens knowledge of contemporary theater from which has been studied in Contemporary Catalan Literature. This generic perspective will be completed with the other two subjects that make up the subject, dedicated to poetry and narrative respectively.

The basic goals of the course are:

- Learn about the evolution of Catalan theater in the contemporary period.
- Know how to analyze theatrical works representative of this period.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.



OTHER REQUIREMENTS

You must have the basic knowledge of understanding and correct expression in the Catalan language. It is also recommended to have the training received in Analysis and criticism of Catalan theater and Contemporary Catalan Literature.

COMPETENCES / LEARNING OUTCOMES

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Familiarity with techniques and methods of analysis of literary texts in the Catalan language and how they are applied in the academic field and in literary criticism.

Knowledge of the different processes of the industries of language and culture, and the different elements that comprise the literary circuit in the field of the Catalan language.

Knowledge of the literature and culture of the Catalan language, its different periods and literary genres.

Ser capaz de localizar, manejar y sintetizar información bibliográfica en el área de la filología catalana.

Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

The ability to analyse literary texts in the Catalan language in relation with other literatures.

The ability to communicate and teach the knowledge acquired in the area of Catalan philology, taking into account the different teaching levels and contexts of Catalan language and literature.

The ability to receive, understand and transmit scientific production in the languages studied.

Work and learn autonomously and plan and manage work time.

Work as a team in the environment of language studies and develop interpersonal relations.

DESCRIPTION OF CONTENTS

1. The theater of the 19th century

1. The cultural and scenic context

1.1. New theater infrastructures. The Romea theater



- 1.2. Companies or professional companies.
2. The theatrical models
 - 2.2. The romantic theater
 - 2.3. The introduction of realistic currents. Àngel Guimerà
 - 2.4. The traditional and popular theater. The sàinet and the comedy of manners.

2. The theater from the end of the 19th century until 1939

1. The cultural and scenic context
 - 1.1. The continuity of professional and popular theater
 - 1.2. The Intimate Theater and other innovative initiatives
 - 1.3. The 1930s: Republic and War
2. Theatrical models between the end of the 19th century and the 1930s
 - 2.1. The modernist renewal: the symbolist theater and the theater of ideas
 - 2.2. The dominant models during the 20s and 30s

3. The theater during the Franco dictatorship

1. The cultural and scenic context
 - 1.1. The recovery after the defeat
 - 1.2. 1.2. The non-professional production: from the ADB to the independent theater
2. Theatrical models during the Franco dictatorship
 - 2.1. From the survival of models to avant-garde theater
 - 2.2. From epic montages to a historical perspective
 - 2.3. The emergence of non-textual models

4. The theater during the democratic period

1. The cultural and scenic context
 - 1.1. Theatrical institutionalization
 - 1.2. The professionalization of the theater sector
2. The theatrical models during the democratic period
 - 2.1. From non-textual proposals to the diversification of models
 - 2.2. The resumption of the text theater: characteristics of the new writing

Learning outcomes

By the end of this subject, the student is expected to be able to:

- Understand the evolution of contemporary Catalan theatre.
- Analyze representative theatrical works from the contemporary period, considering their own cultural and literary context and major Western models.



- Analyze theatrical texts using appropriate analysis methods and techniques.
- Correctly understand and summarize the content of studies and monographs.
- Relate theatrical works to their corresponding bibliographic materials and adequately argue the relationships established therein.
- Prepare, both individually and as part of a team, resources or activities for the teaching/learning of contemporary theatrical works in the field of education.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	22,00
Independent study and work	25,00
Preparation of lessons	0,00
Preparation for assessment activities	43,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

With regard to face-to-face hours, the development of the subject is structured in 3 theoretical sessions weekly in the classroom, for which the teachers will make available to the students a dossier of work.

In addition, there is a fourth weekly practice session in which specific aspects of reading and analysis of theatrical works, So, in the practice sessions the teachers will guide, in interaction with the students, on the reading and analysis of the four compulsory reading works (see section of references).

The practices that students will develop throughout the semester will be:

- a) Activities on the four plays (exercise linked to practical classes).
- b) Review guided by the teacher.

As for the non-face-to-face hours, students will dedicate them to:



- a) the study and preparation of theoretical and practical classes,
- b) the preparation of reading tests and other course activities,
- c) the preparation and performance of the final written test.

Teachers and students will use the Virtual Classroom and email as a means of communicating changes, details about placements, etc. However, it is recommended to attend face-to-face tutorials to deal with questions or doubts of an individual or specific nature.

As part of the cycle *Authors and authors in classrooms*, it will be possible to organize sessions with invited speakers. At the beginning of the teaching period of the subject, you will be informed of the possible complementary activities that will be organized and of the impact they may have on teaching and assessment.

Sustainable Development Goals

The course incorporates the Sustainable Development Goals (SDGs), promoting a critical and pluralistic approach that fosters respect for cultural diversity, equality, and social responsibility in the study of literature.

EVALUATION

The assessment of student learning will be based on two elements:

1) A final written exam that will assess theoretical and practical knowledge, as well as the acquisition of general and specific skills. This section will account for 70% of the grade. This exam will consist of two questions:

- a) A first, specific question on one of the core contents of the subject (essential concepts, overviews of a genre in a specific period, periodizations, etc.) that the student must answer concisely and without consulting any material.
- b) A second question that will develop a topic from the program based on the study bibliography, readings, and work completed in theoretical and practical classes. For this question, the student may consult the bibliography and other course materials.

The exam requires demonstrating a good understanding of formal register and grammatical rules. If the final written test contains more than ten errors in the rules, the test will not be considered passed, regardless of the content grade.

2) The written text commentary completed during the course. This section will constitute 30% of the final grade for the course. The commentary can be made up in the second



sitting (on the due dates set by the professor).

The commentary's assessment will evaluate compliance with the deadlines for completion and submission, adherence to the established presentation and characteristics standards, and participation in all the course practice sessions.

To pass the course, a minimum score of 5 must be obtained from the exam and the commentary.

Intellectual honesty is essential within academic communities and for the fair assessment of student work. All work submitted on this course must be original. Simply replacing cohesive elements (such as connectors) or using synonyms in a source text does not prevent the result from constituting plagiarism. Assignments that involve fraudulent collaboration or are composed with the help of artificial intelligence tools (such as ChatGPT or others) will not be accepted, unless such use is part of the course content and has been explicitly authorized by the teaching staff.

The general grading system follows the regulations of the Universitat de València as approved by the Consell de Govern on 30 May 2017 (ACGUV 108/2017).

REFERENCES

Basic references (critical readings)

Carbó, F., Simbor, V. (2005). *Literatura catalana del siglo XX*, Madrid, Síntesis.

Molas, J. (ed.) (1986) *Història de la literatura catalana. Vol. 7 (capítols sobre teatre del segle XIX: VII i XIII)*, Barcelona, Ariel.

-- (1986) *Història de la literatura catalana. Vol. 8 (capítol sobre teatre del Modernisme: VII)*, Barcelona, Ariel.

-- (1987) *Història de la literatura catalana. Vol. 9 (capítols sobre teatre des del Noucentisme fins a 1939: IX i X)*, Barcelona, Ariel.

Nadal, A. (2005) *Estudis sobre el teatre català del segle XX*, Barcelona, PAM.

Rosselló, R. X. (2011) *El teatre català del segle XX*, Alzira, Bromera.

Rosselló, R. X.-V. Simbor (coord.) (1993) *El teatre de la postguerra ençà*, monogràfic de la revista *Caplletra*, núm. 14.



Simbor, S. (1988) Els fonaments de la literatura contemporània al País Valencià (1900-1939) (capítols dedicats al teatre) Barcelona, IIFV-PAM.

Complementary references

Batlle, C., F. Foguet i E. Gallén (coord.) (2003) La representació teatral. Barcelona, UOC.

Carbó, F. -S. Cortés (1997) El teatre en la postguerra valenciana (1939-1962), València, Tres i Quatre.

Pavis, P. (1980) Diccionario del teatro, Barcelona, Paidós.

Rosselló, R. X. (ed.) (2000) Aproximació al teatre valencià actual (1968-1998), València, Universitat.

Rosselló, R. X. (2011) Anàlisi de l'obra teatral, València-Barcelona, IIFV-PAM.

Compulsory readings

Puig i Ferrater, J. Teatre (Aigües encantades), Barcelona, MOLC. (TEMA 2)

Oliver, Pedrolo, Benet i Jornet, Sirera, Teatre (Homes i No, de Pedrolo, i Desig, de Benet i Jornet), Barcelona, MOLC. (TEMES 3 i 4)

Teixidor, J., El retaule del flautista, Barcelona, Edicions 62. (TEMA 3)