



## COURSE DATA

### DATA SUBJECT

**Code:** 35533  
**Name:** Contemporary theatrical texts  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Facultat de Filologia, Traducció i Comunicació	2	First quarter, Second quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Drama I	COMPULSORY

### COORDINATION

PERIS LLORCA JESUS

## SUMMARY

The class *Contemporary Theatrical Texts* is a part of the Spanish Literature module and the subject Theatre I, aimed at developing the general competences of a graduate in *Hispanic Studies: Spanish language and its literatures*.

The purpose of this class is to provide students with the necessary tools for understanding and analysing contemporary Spanish and Latin American theatrical texts, both in their literary and spectacular aspects. For this purpose, it will study the artistic event as a reflection of the political and social problems of its time, as well as its structures and modes of organisation and creation (public production and private production, collective creation, community theatre, etc.).

Naturally, this class has an important practical component that students will have to develop through the reading of dramatic texts and the viewing of theatrical performances that will be indicated throughout the course.

This class takes particular account of Sustainable Development Goal (SDG) 5, the defence and promotion of Gender Equality.



## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

### OTHER REQUIREMENTS

Previous generic knowledge. None.

## COMPETENCES / LEARNING OUTCOMES

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Apply information and communication technologies and computer tools to language studies.

Be able to work and learn autonomously and to plan and manage work time.

Know and apply the currents and methodologies of literary theory and criticism.

Knowledge of literature and theatre in the Spanish language.

Knowledge of the historic evolution of literature and theatre in the Spanish language.

Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

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 assess and correct linguistic and literary texts in Spanish.

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

## DESCRIPTION OF CONTENTS



## 1. Introduction to theatre as a scenic event and literary genre. Concept and definitions

Dramatic work, dramatic text and spectacular text

Concepts related to the representation of time in theatre

Concepts related to the representation of space in theatre

Concepts related to theatrical characters

Perspective in theatre

Other important elements

Full analysis of a dramatic text

## 2. Carlos Arniches: From *género chico* to *Tragedia grotesca*

The importance of the *género chico* tradition

Carlos Arniches: from sainete to grotesque tragedy

The film adaptation of dramatic works: the lives of the señorita de Trevélez

## 3. Federico García Lorca and the theatrical avant-garde

Attempts to modernise Spanish theatre in the early decades of the 20th century

Federico García Lorca and theatrical renovation

## 4. Alfonso Paso and the commercial theatre during Franco's regime

Theatre in Spain after the Civil War

Alfonso Paso: the most popular author of Francoist theatre



## 5. Luisa Carnés, Max Aub and the theatre of exile

The theatre of exile

Max Aub and the persistence of playwriting

Luisa Carnés: the construction of a working-class and feminist writing style

## 6. Alfonso Sastre and the realism of social theatre

Social theatre

Alfonso Sastre: from profound realism to complex comedies

## 7. Ana Diosdado and the new commercial theatre

Women playwrights during Franco's regime

Ana Diosdado and the renovation of commercial theatre

## 8. Antonio Buero Vallejo, possibilism and the limit of what can be represented

Exploring the limits of what could be represented during Franco's regime

The use of cognitive perspective in the theatre of Antonio Buero Vallejo

## 9. José Sanchis Sinisterra, border theatre and the memory of the stage

The consolidation of a border theatre

José Sanchis Sinisterra, border theatre and the memory of theatre

The film adaptation of dramatic works II: the two lives of Carmela and Paulino

## 10. Juan Mayorga and the new paths of performance

The generation of the nineties



Juan Mayorga: theatre and the philosophy of representation

## **11. The theatre of the 21st century: Víctor Sánchez Rodríguez**

Generational identities in Spanish theatre

The Valencian scene

These contents will be reflected in the following learning outcomes:

- Have the ability to identify the characteristics of dramatic creations, as well as the identifying features of authors, genres and works of the period.
- To be able to identify the characteristics of a literary work, its ascription to the different aesthetic and ideological currents and its transformations.
- To be able to evaluate the communicative competence from own or other people's discursive productions.
- To be able to handle pertinent, specialized and updated bibliographic information.
- To be able to determine and establish the rhetorical architecture of a text.
- To be able to use literary productions to reflect on different relevant issues in today's society.
- To be able to apply knowledge of literary texts in specialized and academic contexts to identify relevant research topics.
- To be able to rely on the critical philological tradition to understand in all its complexity the different theatrical texts.
- To be able to use appropriately the key terminology of literary and linguistic analysis, based on contemporary developments in criticism, literary theory and the philological tradition.
- To be able to use new languages of digital environments.
- To be able to assume different roles in the development of team projects.

## **WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Theoretical and practical classes	60,00
<b>Total hours</b>	<b>60,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	5,00
Individual or group project	25,00
Independent study and work	40,00
Preparation of lessons	0,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

**TEACHING METHODOLOGY**

The teaching methodology of this subject is based on face-to-face and distance learning activities. The face-to-face training activities will be developed according to the model of theoretical-practical lectures, in which students will work:

1. **Theoretical content** on each of the topics of the programme, according to the specific development specified in each of them, supported by the student's reading of the recommended works or various texts provided, prior or simultaneous to the explanations in class.

The lecturer will be in charge of the theoretical content on each of the topics of the syllabus, according to the specific development specified in each one of them. For the appropriate follow-up and subsequent extension of these lessons, the student will have at his disposal the basic and complementary bibliography.

2. **Practical content.** Analysis of texts and performances, commentary and discussion on the dramatic texts proposed in the course: stage languages, time and space, construction of the characters, representation of the society to which they are addressed, relationship with the audience... The direct relationship of the students with the texts will also be stimulated, so that they are questioned by them and put them in relation to the texts and with their own previous archive. Verification of the analysis tools and evaluation of results.

3. **Personalised tutorials** to resolve doubts about the contents explained, to recommend possible bibliographical extensions, to guide in the carrying out of collective and individual work, etc.

4) **Other activities:** attendance and viewing of theatrical performances and meetings with their performers, technical and artistic team, etc.; meetings and working sessions with theatre critics and authors; visits to



theatrical production and research centres.

A series of shows and performance that are currently on in Valencia will also be recommended and will be discussed in class.

This class participates in the Consolidated Educational Innovation Project DTD\_iLAB: Collaborative learning by interdisciplinary projects (forth phase) approved by the Permanent Training and Educational Innovation Service of the University of Valencia.

## EVALUATION

The final grade will be the sum of the grades obtained in the following concepts, described in points and percentages:

EVALUATED ACTIVITY	Points	%
1. Practical work of critical analysis of a theatrical performance	1.5	15%
2. Commentary on a dramatic text	2.5	25%
3. Final exam	6	60%
TOTAL	10	100%

The evaluation of student learning will be carried out in accordance with the general objectives of the subject and the specific competences and skills indicated. In general terms, the assessment of student



learning will be carried out on the basis of:

- a) An exercise in the analysis of a theatrical performance. It will take the form of a critical review. It will be carried out individually.
- b) An exercise in commentary on one of the dramatic texts proposed by the teacher. This commentary may be done individually or in a team (with a maximum of three members). It may be presented up to the day set for the examination of the subject.
- c) A final exam consisting of a brief theoretical commentary, with questions on the concepts acquired during the course, questions on the plays read and commented in class, some of them based on a fragment of one of the dramatic texts worked on in class.

The Virtual Classroom platform will be used as a means of evaluation and communication of the results.

In the case of the student doing the exam in the second date, the conditions of the assessment will be the same, as all parts of the class can be made up. If the student has failed in the first call, the grade will be maintained in those parts of the subject that he/she has passed, having to repeat the part or parts that he/she has failed.

**To pass the subject it is necessary to achieve at least 5 points out of 10.**

The evaluation system also takes into account the skills that the student must acquire, among which are those of writing and reading in Spanish. Therefore, if the student commits errors in spelling, orthotypography or expression, each fault will lead to a reduction in the mark obtained. A total of five serious faults may result in the examination being marked zero.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on 30 May 2017. ACGUV 108/2017.

## REFERENCES

### a) Basic

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- BRADBURY, Malcom y PALMER, David, *Crítica contemporánea*, Madrid, Cátedra, 1974.



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- DE LA GUARDIA, Alfredo, *Visión de la crítica dramática*, Buenos Aires, La Pléyade, 1970.
- FÀBREGAS, Xavier, *Introducció al llenguatge teatral*, Barcelona, Edicions 62, 1972.
- GARCÍA BARRIENTOS, José Luis. *Cómo se comenta una obra de teatro*. Madrid, Síntesis. 2003.
- GEIROLA, Gustavo, *Teatralidad y experiencia política en América Latina*. Ediciones de Gestos: Irvine, 2000.
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- PAVIS, Patrice, *El análisis de los espectáculos. Teatro, mimo, danza, cine*, Barcelona, Paidós, 2000.
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- TORO, Fernando de, *Semiótica del teatro. Del texto a la puesta en escena*. Buenos Aires, Galerna, 1987.
- UBERSFELD, Anne, *Semiótica teatral*, Madrid, Cátedra, 1989.

## b) Additional

- ABELLAN, J., *La representació teatral*, Barcelona, Edicions 62, 1983.
- ADAME, Domingo, *El director teatral intérprete-creador*. Puebla, México: Universidad de las Américas, 1994.
- ARTAUD, Antonin, *El teatro y su doble*. Barcelona, Edhasa, 1978.
- BETTETINI, Gianfranco, *Producción significativa y puesta en escena*, Barcelona, Gustavo Gili, 1977.



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- BOUDET, Rosa Ileana, *En tercera persona. Crónicas teatrales cubanas: 1969-2002*, Irvine, Ediciones de Gestos, 2004.
  - CASTAGNINO, Raúl H., *Teorías sobre texto dramático y representación teatral*, Buenos Aires, Plus Ultra, 1981.
  - CID, L. Y NIETO, R., *Técnica y representación teatrales*, Madrid, Acento, 1998.
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    - «Xarxa Teatre: el fuego como lenguaje», en *Conjunto*, nº 101 (1995), pp.39-44.
    - «Del dicho al hecho. La Ofelia de Marco Antonio de la Parra: texto, puesta en escena, recepción», en *Théâtre, Public, Société (Teatro, Público, Sociedad)*, Daniel Meyran, Alejandro Ortiz, Francis Sureda (eds.), Perpignan, Presses universitaires de Perpignan, 1998, pp. 204-211.
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