



COURSE DATA

DATA SUBJECT

Code: 35534
Name: Theatre and society in Ibero-American contexts
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	3	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Drama II	ELECTIVES

COORDINATION

PERIS LLORCA JESUS

SUMMARY

The course *Theatre and Society in Ibero-American Contexts* is part of the elective subject Theatre II.

The class is oriented towards the historical analysis of the theatrical product, text and representation, in relation to the societies that sustain it. The aim is, therefore, to study the theatrical event, firstly as a reflection of the social-political problems of its time, as well as its structures and modes of organisation and creation and its levels of reception (audience, critics) in the Hispanic and Latin American context. Secondly, to study how theatre intervenes in the critical construction of the society in which it is inserted. This study will be carried out through the specific analysis of plays and productions of historical theatre in its different generic varieties, as well as the most current political theatre.

This class has an important practical load 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 and attending a theatrical performance if possible.

This subject especially takes into account Sustainable Development Goal (SDG) 5, the defense 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

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 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.

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

DESCRIPTION OF CONTENTS

1. Argentine and Uruguayan Creole Drama

Argentine Gaucho Drama

Florencio Sánchez and the Founding of Two National Theaters

2. The Creole Sainete in Argentina

The Creole Sainete and the Creole Grotesque

The Theater of Armando Discépolo



3. The Beginnings of Social Theater in Chile

The Founding of a Chilean National Theater
The Social Theater of Antonio Acevedo Hernández

4. Rodolfo Usigli and the Mexican Stage

The Mexican Stage after the Revolution
The Theater of Rodolfo Usigli

5. New Versions of Popular Theater in the 1960s

Commercial Theater and Popular Theater
The Dramatic Proposals of Isidora Aguirre in Chile

6. Experimental Theater Groups

Experimental Theater in Latin America
Enrique Buenaventura and the Experimental Theater of Cali

7. Representations of the Social and Political in the 1970s

The Rewriting of the Creole Grotesque in Argentina: Roberto Cossa
Theater and Mass Culture in Venezuela: José Ignacio Cabrujas
The Representation of Political Violence: Mario Benedetti
Elliptical Representations of the State and Capitalism: Ricardo Monti

8. The Theater of Displaced or Transiting Communities

Puerto Rican Theater in New York: Eduardo Gallardo
De-exile: Nelly Fernández Tiscornia
The Northern Border: Hugo Salcedo

9. Theater of the 1990s

The Theater of the Post-Dictatorship in Chile: Inés Margarita Stranger

10. Theater of Memory in the 21st Century

Memory and Post-Memory: The Generation of Children
The Theater of Memory in Chile: Nona Fernández and Guillermo Calderón

- These contents are reflected in the following learning outcomes:
Be able to identify the characteristics of dramatic creations, as well as the identifying features of authors, genres, and works of the period.
- Be able to describe the historical and cultural characteristics that allow for understanding the evolution and literary tradition in their ideological and cultural context.
- Be able to independently organize their own philological research project.
- Be able to use literary productions to reflect on various relevant issues in today's society.
- Be able to appropriately use the terminology of key concepts of the theatrical phenomenon, identifying the specificity of theatrical language in relation to other spectacular languages and in



relation to literary language as a whole.

- Be able to recognize the processes leading to the staging of dramatic texts.
- Be able to apply the procedures of theater criticism.
- Be able to apply techniques and methods of analysis to dramatic texts and theatrical performances.
- Be able to reconstruct stage life as both an artistic and sociocultural event.
- Be able to demonstrate an active, positive, and creative attitude in collaborative work.
- Be able to develop personal autonomy in task planning.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	60,00
Total hours	60,00

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
Total hours	90,00

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.

Thus, the learning methodology is articulated in the following training activities:

a) Face-to-face training activities: theoretical lectures.

b) Classroom-based training activities: practical lectures on texts and readings commented on in class. The lecturer will recommend reading prior to or at the same time as the explanations. These classes of a mainly practical classes shall occupy a part of the hours prescribed in the previous paragraph or a specific class.

c) Non-face-to-face training activities: sharing and collective or personalised tutorials to resolve doubts about the contents explained, etc.; consultations on the autonomous work developed; space for complementary training activities, etc; preparation of individual and/or group work

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.

This subject participates in the Consolidated Educational Innovation Project DTD_iLAB: Collaborative learning through interdisciplinary projects (fourth phase), approved by the Continuing Education and Educational Innovation Service of the University of Valencia.

EVALUATION

1. Final exam: 60%.

It will consist of a generic question and a text for discussion.



2. Compulsory work: 30%.

Analysis of a play, fieldwork on a group, production, theatrical space; documentation on an author; writing of a theatrical text; production of a small micro-theatre show; informative video or teaser

3. Review: 10%.

Review of a theatrical performance seen during the semester.

All parts of the evaluation are recoverable in the second final exam date except for the participation in the formative activities, although the teacher may establish substitute activities.

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

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

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.

In order to pass the course as a whole, it is necessary to achieve at least 5 points out of 10.

REFERENCES

DICTIONARIES

CORVIN, Michel: (1991) *Dictionnaire encyclopedique du Théâtre*. Paris, Bordas.

GÓMEZ GARCÍA, Manuel: (1998) *Diccionario Akal de teatro*. Madrid, Akal.

PAVIS, Patrice: (1998) *Diccionario de teatro*. Barcelona, Paidós. HISTORIAS GENERALES

AA. VV., *Escenarios de dos mundos. Inventario teatral de Iberoamérica*, Madrid, Centro de Documentación



Teatral, 1988.

ALCÀZAR, Joan del; TABANERA, Nuria; SANTACREU, Josep M.; i MARIMON, Antoni: *Història contemporània d'Amèrica* (2a ed), Valencia, Universitat de València, 2002.

GALVEZ ACERO, Marina, *El teatro hispanoamericano*, Madrid, Taurus, 1988.

SKIDMORE, Thomas E. y SMITH, Peter H.: *Historia contemporánea de América Latina*, Barcelona, Crítica, 1996.

VERSENYI, Adam: *El teatro en América Latina*, Cambridge University Press, Cambridge, 1996.

Thematic bibliography

AA. VV., *Escenarios de dos mundos. Inventario teatral de Iberoamérica*, Madrid, Centro de Documentación Teatral, 1988. Antología de teatro chileno, México-Madrid, Fondo de Cultura Económica.

GALVEZ ACERO, Marina, *El teatro hispanoamericano*, Madrid, Taurus, 1988.

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GIELLA, Miguel A., *De dramaturgos: teatro latinoamericano actual*, Buenos Aires, Corregidor, 1994.

HURTADO, M^a de la Luz, *Teatro chileno y modernidad: identidad y crisis social*, Gestos, 1997.

MELÉNDEZ, Priscila, *La dramaturgia hispanoamericana contemporánea: teatralidad y autoconciencia*, Madrid, Editorial Pliegos, 1990.

SUAREZ RADILLO, Carlos M., *Lo social en el teatro hispanoamericano contemporáneo*, Caracas, Equinoccio, 1976.

VILLEGAS, Juan, *Historia multicultural del teatro y las teatralidades en América Latina*, Buenos Aires, Galerna, 2005.

Ideología y discurso crítico sobre el teatro de España y América Latina, Minneapolis, Ediciones Prisma, 1988.

ZALACAIN, Daniel, *Teatro absurdista hispanoamericano*, Valencia, Albatros, 1985.



Websites

SERVIDOR GENERAL PARNASEO: <http://parnaseo.uv.es> PARNASEO es un servidor o portal de libre acceso en la red creado por Profesores del Departamento de Filología Española. Contiene varias páginas web, entre ellas Ars Theatrica [<http://parnaseo.uv.es/ars.htm>], especializada en teatro. Debe destacarse la sección Documentación Visual donde se encontrarán muchas imágenes para ilustrar el estudio del teatro y del actor en diferentes épocas.

Igualmente, son de consulta muy conveniente los portales de:

CELCIT (Centro Latinoamericano de Creación e Investigación Teatral): <http://www.celcit.org.ar/>

Así como las siguientes revistas digitales:

<http://www.criticateatral.com.ar/>

<http://www.dramateatro.arts.ve/>

<http://www.telondefondo.org/home.htm>

<http://sololiteratura.com/artteatro.htm>

<http://www.celcit.org.ar/sec/index.php>

<http://dramateatro.fundacite.arg.gov.ve/>

<http://www.griffero.cl/>

<http://www.galemiri.cl/estudios.html>

<http://www.escenachilena.uchile.cl>