

**COURSE DATA****DATA SUBJECT**

Code: 35535
Name: Theory and practice of the theatre
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	4	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 provides students with the following: 1) an introduction to theatre; 2) guidelines for studying and researching theatrical texts; 3) a model for analysing theatrical performances from the perspective of theatrical semiotics; 4) parameters for understanding theatrical life as an artistic and socio-cultural phenomenon; 5) an introduction to using autobiographical writings as a source of information about the history of theatre in the Western world, particularly in Spain, Europe and Latin America.

Consisting of several thematic sections, the course aims to provide students with an understanding of theatrical creation and performance, and their artistic, social and cultural function in Spanish society from the 19th century to the present day.

This course considers Sustainable Development Goal (SDG) 5: the promotion and defence of gender equality.

It belongs to the optional subject Drama II.

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. Leandro Fernández de Moratín and neoclassical comedy

2. From Moratín to José Echegaray

3. Joaquín Dicenta and social theater



4. The theater of Benito Pérez Galdós

5. Successive attempts at theatrical renewal in the early twentieth century

6. Carlos Arniches and popular theater

7. The theater of exile

8. Post-war comedy theater

9. Antonio Buero Vallejo

10. José Sanchis Sinisterra and underground theater

11. Laila Ripoll and theater of memory

12. Current Valencian scene



These contents will be reflected in the following learning outcomes:

- To have the ability to identify the characteristics of dramatic creations, as well as the identifying features characteristic of authors, genres and works of the period.
- To be able to describe the historical and cultural characteristics that allow understanding the evolution and literary tradition in its ideological and cultural context.
- To be able to organize autonomously a philological research project.
- To be able to use literary productions to reflect on different relevant issues in today's society.
- To be able to adequately use the terminology of the key concepts of the theatrical phenomenon, identifying the specificity of the theatrical language in relation to other spectacular languages and in relation to literary language as a whole.
- To be able to recognize the processes leading to the staging of dramatic texts.
- To be able to apply the procedures of theatrical criticism.
- To be able to apply techniques and methods of analysis of dramatic texts and theatrical performances.
- To be able to reconstruct stage life both as an artistic and socio-cultural fact.
- To be able to demonstrate an active, positive and creative attitude in cooperative work.
- To be able to develop personal autonomy in the planning of tasks.

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

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:

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

2) 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.

3) 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 class participates in the Consolidated Educational Innovation Project DTD_iLAB: Collaborative learning by interdisciplinary projects (third phase) approved by the Permanent Training and Educational Innovation Service of the University of Valencia.

EVALUATION

1. Final exam: 60%



It will consist of a generic question and a text to comment. It can be substituted by a final paper of similar structure. It must be submitted through the virtual classroom on the day of the official exam. In this case, the professor will inform in due time of the specific deadlines.

2. Compulsory work: 30%

Analysis of a play, field work on a group, staging, theatrical space; documentation on an author; writing of a theatrical text; staging of a small micro-theater show; informative video or teaser.

3. Review: 10%

Review of a theatrical performance seen during the semester.

Students have the right to pass the course in the second call. In order to pass the course as a whole (both in the first and in the second call), it is necessary to achieve at least 5 points out of 10. All parts of the evaluation are recoverable in the second call except participation in training activities, although the teacher may establish substitute activities.

Spelling and grammatical correctness will be required both in the exam and in the practical exercises. Each lack of spelling, orthotypography or expression will result in a reduction of the grade obtained, which may even lead to failure.

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

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

REFERENCES

BASIC BIBLIOGRAPHY

- Barba, Eugenio (2008): *La conquista de la diferencia*. Lima: Editorial San Marcos.
- Dubatti, Jorge (2007): *Filosofía del teatro I: Convivio, experiencia, subjetividad*. Buenos Aires: Atuel.
- Huerta Calvo, Javier; Peral Vega, José Enrique.; Urzáiz Tortajada, Héctor. (2005): *Teatro español [de la A a la Z]*. Madrid: Espasa Calpe.
- Huerta Calvo, Javier (dir.) (2003): *Historia del teatro español. Vol. II. Del siglo XVIII a la época actual*. Madrid: Gredos.



- Oliva, César y Torres Monreal, F. (1990): *Historia básica del arte escénico*. Madrid: Cátedra.

ADDITIONAL BIBLIOGRAPHY

- García Barrientos, José Luis (2003): *Cómo se comenta una obra de teatro*. Madrid: Síntesis.
- De Marinis, Marco (1998): *Entendre el teatre. Perfils d'una nova teatrologia*. Traducció de Carlota Subirós. Barcelona: Institut del Teatre.
- García del Toro, Antonio (2011): *Teatralidad. Cómo y por qué enseñar textos dramáticos*. Barcelona: Graó.
- Grotowski, Jerzy (2009): *Hacia un teatro pobre*. Traducción de Margo Glantz. Madrid: Siglo XXI.
- Hormigón, Juan Antonio (1974): *Teatro, realismo y cultura de masas*. Madrid: Cuadernos para el diálogo.
- Ragué-Arias, María José (1996): *El teatro de fin de milenio en España (De 1975 hasta hoy)*. Barcelona: Ariel.
- Rosselló, Ramon X. (1999): *Anàlisi de l'obra teatral (teoria i pràctica)*. València / Barcelona: Institut Universitari de Filologia Valenciana i Publicacions de l'Abadia de Montserrat.
- Spang, Kurt (1991): *Teoría del drama. Lectura y análisis de la obra teatral*. Pamplona: Ediciones de la Universidad de Navarra.
- Ubersfeld, Anne (1997): *La escuela del espectador*. Madrid: Publicaciones de la Asociación de Directores de Escena de España.