



Universitat de Lleida

DEGREE CURRICULUM
**CURRENTS OF THE EUROPEAN
LITERATURE**

Coordination: PERPINYÀ FILELLA, NURIA

Academic year 2020-21

Subject's general information

| | | | | |
|---|---|---------------|------------------|------------------|
| Subject name | CURRENTS OF THE EUROPEAN LITERATURE | | | |
| Code | 101459 | | | |
| Semester | 1st Q(SEMESTER) CONTINUED EVALUATION | | | |
| Typology | Degree | Course | Character | Modality |
| | Double degree: Bachelor's degree in Catalan Filology and and Bachelor's degree in Applied Languages and Translation | 2 | COMMON | Attendance-based |
| | Bachelor's Degree in Catalan Philology and Occitan Studies | 2 | COMMON | Attendance-based |
| Course number of credits (ECTS) | 6 | | | |
| Type of activity, credits, and groups | Activity type | PRAULA | | TEORIA |
| | Number of credits | 3 | | 3 |
| | Number of groups | 1 | | 1 |
| Coordination | PERPINYÀ FILELLA, NURIA | | | |
| Department | CATALAN STUDIES AND COMMUNICATION | | | |
| Important information on data processing | Consult this link for more information. | | | |
| Language | Català Plays in Catalan, English, Spanish and French | | | |
| Distribution of credits | 3/3 | | | |

| Teaching staff | E-mail addresses | Credits taught by teacher | Office and hour of attention |
|-------------------------|------------------------|---------------------------|------------------------------|
| PERPINYÀ FILELLA, NURIA | nuria.perpinya@udl.cat | 6 | |

Subject's extra information

Monographic course about contemporary theater. The students will know the main drama currents and they'll write a small play.

Learning objectives

Learn about modern European Theater

Improve creative abilities

Competences

CG2 Show curiosity about knowledge and about the human cultural heritage.

CG3 Carry out the assigned work with quality and rigor.

CE6 Define western literary and cultural traditions.

General skills

Know how to develop those learning skills necessary to undertake further studies with a high degree of autonomy.

Develop the ability to learn independently.

Specific skills

Develop the ability of written communication and avant-garde creativity.

Acquire an adequate literary understanding of the avant-garde.

Subject contents

The concept of Avant-garde

The international avant-garde theater

Revolutionary theater

Language experiments

Existentialist drama

Theatrical genres: male / female

Transmedia

Social Satire

Nationalistic and multicultural theater

Metatheatre

Methodology

LECTURES (VIRTUAL AND FACE-TO-FACE), PRACTICES, PERFORMANCES (STUDENTS ACTING), AUTONOMOUS STUDENT WORK AND ATTENDANCE TO A PUBLIC PERFORMANCE IN A THEATER

Given the health alarm for the covid-19, this year, teaching will be hybrid and part-time. Half of the classes will be held in the classroom with security measures to prevent contagion and half through videoconferencing through the UdL virtual campus.

Students will have access to virtual classes and will be able to participate.

Classes will be recorded and will be available to the student. These virtual class recordings will be convenient, in addition, in the case of students confined by the pandemic.

It remains to be seen whether it will be possible to record face-to-face classes as well.

15 weeks x 1.5h = 22.5 HP contact hours

Student: 127, 5 HNP non-contact hours of self-employment.

For a subject of 6 credits, the number of hours that a student must dedicate independently is 150 hours, which, divided into 15 weeks of a semester, involves 10 hours each subject each week, of which 3 are of class .127, 5 HNP

The teacher will use digital and face-to-face media for their lessons.

We remind you that the recordings and the rest of the contents of the CV are protected by the intellectual and industrial property rights of the University of Lleida, in accordance with the clause included in the "Legal notice", visible on all UdL websites

METHODOLOGY OF THE THEATER COURSE

Study of the Catalan and international theatrical avant-garde current (through master classes and independent work)

Theatrical style practices (reading and analyzing a minimum of 8 plays)

Representations of scenes in the classroom

Writing short play and performance at the end of the year

Students and the teacher will attend a modern theatrical performance at a public theater in Lleida or Barcelona

Development plan

SCHEDULE

SEPTEMBER The avant-garde concept

The international avant-garde theater

Revolutionary theater

OCTOBER Language experiments

Existentialist drama

Student internship delivery

Class performance

NOVEMBER The theatrical genres: male / female

Transmedia

Student internship delivery

Class performance

DECEMBER Nationalist and multicultural theater

Metateatre

Student internship delivery

Class performance

Attendance at a modern theatrical performance in Lleida or Barcelona

Evaluation

CONTINUOUS EVALUATION DURING THE COURSE

The evaluation will be monthly and will be added progressively. Since none of the tests exceeds 30% of the final grade, there is no resit exam.

1 point of the grade corresponds to active class attendance and theatrical performances in class.

In the case of suspension of face-to-face classes due to force majeure, the point will be redistributed between the tests.

It is necessary to read 8 plays from the bibliography (4 Catalan and 4 foreign authors) and to analyze their avant-garde features.

At the end of the course, the student will write an avant-garde play explaining the lines developed.

Minimum length of analyzes: 4 pages per author.

Minimum length of the play: 15 pages.

OCTOBER 26: DRAMATURISM ANALYSIS 1 & 2.

2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5

2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
-

NOVEMBER 23: DRAMATURISM ANALYSIS 3 & 4.
2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5
 2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
-

DECEMBER 15: DRAMATURISM ANALYSIS 5 & 6
2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5
 2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
-

22 JANUARY 2021 12. 2.44: OWN THEATER WORK
3 points

THEATER STYLE IMITATION ACCORDING TO THE GUIDELINES OF THE SUBJECT

6 POINTS OF ANALYSIS
3 POINTS DRAMATIC WRITING
1 POINTS PERFORMANCE AND PARTICIPATION

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).

Bibliography

INTERNATIONAL AVANT-GARDE. COMPULSORY READINGS

BECKETT, Samuel. *Waiting for Godot* (1952) or *Endgame* (1957).

BERNHARD, Thomas. *The force of habit* (1974). Portsmouth: Heinemann. 1976.

La força del costum, Tres i Quatre, València, 1989.

BRECHT, Bertolt. "Little Organon for the theater" (1948)

Man's equals Man (1924) / *Un home és un home*

CHURCHILL, Caryl. *A number* (2002)

HANDKE, Peter. *Offending the audience* (1969) / *Insults al públic*

IONESCO, Eugene. *Rhinoceros* (1959)

KAFKA, Franz. *The Metamorphosis* (1912) o *El castell* (1914)

KANE, Sarah. *Crave* (1998) / *Ànsia*

CATALAN MODERN DRAMA. COMPULSORY READINGS

BENET I JORNET, Josep Maria. *Desig* (1991). València: Eliseu Climent.

BOADELLA, Albert. *Ubú, president* (1995). *Albert Boadella*. Barcelona: Institut del Teatre.

BROSSA, Joan. *El dia del profeta* (1961). Barcelona: Proa/TNC. 2008.

CASADO, Núria. *Ostranenie*. (2005). Prats de Lluçanès: Cal Siller.

CUNILLÉ, Lluïsa. *La venda*. (1998). Tarragona: Arola.

MIRÓ, Josep Maria. *Nerium Park*. (2013). Manacor: Món de llibres.

MESTRES, Albert. *Temps real*. (2007). Barcelona: Proa.

ORIOL, Jordi. *L'empestat*. (2015). Tarragona: Arola.

PEDROLO, Manuel de: *Homes i no*. (1959/1960). Barcelona: Joaquim Horta. / Barcelona: Educaula. 2011.

SIRERA, Rodolf. *Plany en la mort d'Enric Ribera : assaig simfònic de documentació biogràfica* (1972).
Barcelona: ed. 62. 1982.

SOLER, Esteve. (2013). *En contra: 23 contes teatralitzats*. València: ¾.

OTHERS CATALAN DRAMA

BATLLE, Carles. *Trànsits* (2007). Tarragona: Arola.

Oblidar Barcelona (2009). Tarragona: Arola.

BELBEL, Sergi. *Elsa Schneider*. (1988). Barcelona: Institut del Teatre. 1997.

BENET I JORNET, Josep Maria. *Salamandra* (2005). Barcelona: Proa / Teatre Nacional Catalunya.

BERNAT, Roger. *Please, continue (Hamlet)* (2016).

We need to talk (2016).

*BOADELLA, Albert: *La torna* (1977). *Albert Boadella*. Barcelona: Institut del Teatre.

**Yo tengo un tío en América* (1991). *Albert Boadella*. Barcelona: Institut del Teatre.

*BROSSA, Joan. *La xarxa*. (1953). *Teatre* (1964). Barcelona: RM /Barcelona: Rema12. 2005.

**El saltamartí* (1962). Barcelona: Diputació. 1999.

**Calç i rajoles* (1965). Barcelona: ed 62. 1980-1999.

**Museu Miró*. (1976). *Fregolisme o monòlegs de transformació. Poesia escènica*. 5. Tarragona: Arola. 2016.

**L'entrellat del jardí* (1965-6). *Poesia escènica*. vol 5. Tarragona: Arola. 2016.

"Pastoral dins una alcova". "Bosc dorment". *Accions* (1946-1962). *Poesia escènica. Teatre complet*. 5. Barcelona: ed 62. 1973-1983.

CARANDELL, Andreu. *A-dicció*. Barcelona: Rema12. 2004.

CASADO, Núria. *El projecte Dànu* (2013). Argentona: Voliana.

La comèdia dels quatre quadres. (2015). Benicarló: Onada.

CASASSES, Enric. *Do'm*. (2003). Barcelona: Rema12.

*CLUA, Guillem. *Marburg* (2010). Barcelona: Proa/TNC.

COMADIRA, Narcís. *El dia dels morts. Un oratori per a Josep Pla*. (1997). Barcelona: ed 62.

*CREHUET, Marc. *El rei borni*. (2013). Barcelona: Sala FlyHard.

CUNILLÉ, Lluïsa. *Dotze treballs* (1998). Lleida: Pagès.

La cita. (1999) *Deu peces*. Barcelona: Edicions 62, 2008.

*ESPRIU, Salvador. *Primera història d'Esther*. (1948). Barcelona: Aymà / ed. 62. 2012.

**Antígona*. (1955). Palma de Mallorca: Moll / Barcelona: ed. 62. 2008.

**Ronda de mort a Sinera*. (1965). Barcelona: ed. 62. 2000

GALCERAN, Jordi. *El mètode Grönholm*. (2005). Barcelona: Proa.

GÀZQUEZ, Ricard. *Niederungen* (2002).

*IBARZ, Mercè ed. *Pioneres modernes. Dotze autors de l'escena catalana 1876-1938*. Tarragona: Arola. 2020.

JOANMIQUEL, Ferran. *Blau*. (2010). Tarragona: Arola.

LA CUBANA. *Gente bien* (2016) / *RUSIÑOL, Santiago. *Gente bien*. (1917). *Teatre selecte*. (1949). Barcelona: Selecta.

LA FURA DELS BAUS. *Suz / 0 / Suz*. (1985)

MTM (1994).

El martiri de Sant Sebastià (1997).

/ GOETHE, Johann Wolfgang von. *Faust v 3.0*. (1998). Barcelona: La Fura dels Baus.

La Fura dels Baus (1974-2004). (2004). Barcelona: Eleta.

MIRÓ, Josep Maria. *La dona que perdía tots els avions*. (2010). Tarragona: Arola.

MACIÀ, Xavier. *La carretera i el mur*. (2003). Lleida: Pagès.

MALLOL, Carles. *Mata el teu alumne*. (2015). Barcelona: Sala FlyHard.

MESTRES, Albert. *Dramàtic i altres peces*. (2002). Barcelona: ed. 62.

Contes estigis, o el cabaret dels morts (1999). Barcelona: Associació d'Investigació i Experimentació Teatral. 18-19-20. Desembre, p. 205-235.

Dos de dos (2008). Barcelona: Proa.

MIQUEL, Dolores. *Pallarina, puta i poeta / Carn avall* (2012).

NOLLA, Enric. *Tractat de blanques*. (2002). Tarragona: Arola.

*ORIOL, Jordi. *La caiguda d'Amlet (o La caiguda de l'ac)*. (2015). Tarragona: Arola.

PEDROLO, Manuel de: *Situació bis*. (1958/1965). Barcelona: Occitània/ ed. 62. 1999.

A l'altre costat de la peça (1958/1975). Palma Mallorca: Moll/Barcelona: ed. 62. 1999.

PIJUAN, Albert. *Nix tu, Simona* (2011). Barcelona: Rema12.

*Pioneres modernes. *Dotze autors de l'escena catalana 1876-1938* (2020). Mercè Ibarz ed. Tarragona: Arola.

RIGOLA, Àlex. *European House (prólogo de un Hamlet sin palabras)*. (2009).

SIRERA, Rodolf. *Tres variacions sobre el joc del mirall* (1974). Barcelona: ed. 62. 1977.

*SANTOS, Carles. *Carles Santos: long live the piano!* (2006). Barcelona: Actar.

Samara samaruck suck suck. (2002). València: Generalitat valenciana.

La pantera imperial. (1977).

La meva filla sóc jo. (2005)

El silenci abans de Bach / Die Stille vor Bach (2007/13). Barcelona: Prodimag.

SZPUNBERG, Victoria. *Esthetic Paradise*. (2004). Barcelona: Rema12.

La màquina de parlar. (2007). Barcelona: Rema12.

TRICICLE. *Choof!* (2003). Barcelona : Manga Films.

Tricicle de la Z a la A. (2015). Barcelona: Grupo Zeta.

VÁZQUEZ, Gerard. *Cansalada cancel.lada*. (1996). Barcelona : AADPC.

CRITICISM

ESSLIN, Martin. *The Theatre of the Absurd*. New York: Doubleday. 1961 / El Teatro del absurdo. Seix Barral. 1966

FÀBREGAS, Xavier. *Aproximació a la història del teatre català modern*. (1972). Barcelona: Curial.

PERPINYÀ, Núria. *La cadira trencada. Teatre català d'avantguarda* (2018). Tarragona: Arola.