



Universitat de Lleida

DEGREE CURRICULUM
**CATALAN THEATER OF THE XX
AND XXI CENTURY**

Coordination: PERPINYA FILELLA, NURIA

Academic year 2022-23

Subject's general information

Subject name	CATALAN THEATER OF THE XX AND XXI CENTURY		
Code	101486		
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION		
Typology	Degree	Course	Character
	Bachelor's Degree in Catalan Philology and Occitan Studies	4	OPTIONAL
			Modality
			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	PERPINYA FILELLA, NURIA		
Department	CATALAN STUDIES AND COMMUNICATION		
Teaching load distribution between lectures and independent student work	-Face-to-face hours: 60 -Hours of autonomous student work (or non face-to-face hours): 90		
Important information on data processing	Consult this link for more information.		
Language	Catalan and texts in English, French, Italian and Spanish		
Distribution of credits	3/3		

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

Subject's extra information

Avant-Garde Catalan Theater

Learning objectives

To know modern Catalan and European theater

Improve creative and interpretive skills (in the textual and acting sense).

Competences

CB1 Possessing and understanding knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of your field of study.

CB3 Ability to gather and interpret relevant data (usually within their study area) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB4 Be able to transmit information, ideas, problems and solutions to both specialized and non-specialized audience.

CG2 Showing curiosity for knowledge and for human cultural heritage.

CG4 Applying the capacity for reasoning and critical analysis, and the ability to make decisions to solve problems.

CG6 Implementing the capacity for autonomous learning.

CG7 Assessing the ability to organize and plan work and research.

CG10 Implementing knowledge and the ability to use ICT in relation to the corresponding field of study.

CG11 Searching and properly managing information, based on diverse documentary sources and typologies.

CG12 Properly use the terminology and techniques of the disciplinary or professional field.

CE6 Defining western literary and cultural traditions.

CE8 Differentiating the main texts, authors and literary movements in Catalan and Occitan languages, as well as their historical evolution and their literary and sociolinguistic context.

CT5 Acquiring essential notions of scientific thought.

CT6 Applying the gender perspective to the functions of the professional field.

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

50 HP of Masterclasses

10 HP of activities organized by the literature unit

90 HNP non-contact hours of autonomous work.

Total = 150 H

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 8 plays at least).

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 in Lleida and Barcelona

Development plan

SCHEDULE

FEBRUARY The avant-garde concept

The international avant-garde theater

Revolutionary theater

MARCH Language experiments

Existentialist drama

Student internship delivery

Class performance

APRIL The theatrical genres: male / female

Transmedia

Student internship delivery

Class performance

MAI Nationalist and multicultural theater

Metateatre

Student internship delivery

Class performance

Attendance at two theatrical performance in Lleida and 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.

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.

PLAYWRITERS'S ANALYSIS 1 & 2.

1.5 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

PLAYWRITERS'S ANALYSIS 3 & 4.

1.5 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

PLAYWRITERS'S ANALYSIS 5 & 6

1.5 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
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PLAYWRITERS'S ANALYSIS 7 & 8

1.5 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
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WRITING OF A PIECE OF THEATER

3 points

THEATER STYLE IMITATION ACCORDING TO THE GUIDELINES OF THE COURSE

6 POINTS OF ANALYSIS

3 POINTS DRAMATIC WRITING

1 POINT PERFORMANCE AND PARTICIPATION

Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes 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 lletres.secretariacentre@udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

Bibliography

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.

SANTOS, Carles. Tocatico-tocatà (1982) https://www.youtube.com/watch?v=fGCisW5y_pU

Pantera imperial (1997) <https://www.youtube.com/watch?v=GoIGHvfOLtQ>

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

OTHERS CATALAN DRAMAS

(* Recommended)

ARRIBAS, Albert dir. *Orationibus #SR* (Sobre *Oracions* de Santiago Rusiñol) (2018).

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

Oblidar Barcelona (2009). Tarragona: Arola.

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

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

**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.

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

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

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

CEDÓ, Clàudia. *Una gossa en un descampat*. Barcelona: Rema12. 2018.

*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).

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, Dolors. *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 autores 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. *Chooof!* (2003). Barcelona : Manga Films.

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

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*

CAPEK, Karel (*R.U.R. (Rossum's Universal Robots)*) (1920). Males Herbes, 2017.

CHURCHILL, Caryl. *A number* (2002)

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

IONESCO, Eugene. *Rhinoceros* (1959)

IONESCO, Eugene, *El rei es mor* (1962) / *Amadeo o com treure's el mort de sobre* (1953)

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

KANE, Sarah. *Crave* (1998) / *Ànsia*

KOLTÈS, Bernard-Marie. *La nit just abans dels boscos* (1977).

LIDDELL, Angelica. *La casa de la fuerza. Te haré invencible con mi derrota. Anfaegtelse*. Segovia: La Uña Rota. 2011

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* (2019). Tarragona: Arola.