

**COURSE DATA****Data Subject**

Code	35526
Name	Classical theatre in Spain: from the text to the stage
Cycle	Grade
ECTS Credits	6.0
Academic year	2020 - 2021

Study (s)

Degree	Center	Acad. year	Period
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	10 - Spanish literature of the Golden Ages	Obligatory

Coordination

Name	Department
FERRER VALLS, M.TERESA	150 - Spanish

SUMMARY

The course *Classical Theatre in Spain: from the text to staging* is inserted into the *Spanish Literature and Spanish Literature matter of the Golden Age*, aimed at developing general skills of a graduate or graduate academic branch of Humanities and within it, in the Degree in *Hispanic Studies: Spanish language and literature*. It is conceived as a matter of mandatory training to provide students with skills and knowledge about Spanish theater of the Golden Age through the study, analysis and commentary on its canonical texts (theoretical or plays), to develop their capacity learning and the acquisition of specific knowledge about the evolution and development of so-called Spanish classical theater (the starting point of modern theater in Spain) and the social, historical and cultural contexts in which it occurs, as well as on its ideological implications, and its reception. The readings of the texts seek critical and comparative learning of its leading playwrights of the most prominent genres and the agents of its production and staging. Likewise be taken to facilitate the location of information sources for study and the application of knowledge in the academic, professional or research contexts.



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

OUTCOMES

1003 - Degree in Hispanic Studies, Spanish Language and Literature

- Knowledge of literature and theatre in the Spanish language.
- Knowledge of the historic evolution of literature and theatre in the Spanish language.
- Familiarity with techniques and methods of analysis of literary and non-literary texts and how they are applied to the Spanish language.
- Knowledge of textual criticism and edition of texts in Spanish.
- The ability to create correct and proper oral and written texts of different kinds.
- The ability to assess and correct linguistic and literary texts in Spanish.
- The ability to identify problems and subjects for research and assess their importance in the field of Spanish language, literature and theatre.
- 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 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.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Know and apply the currents and methodologies of literary theory and criticism.
- Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.
- Apply information and communication technologies and computer tools to language studies.



- Work as a team in the environment of language studies and develop interpersonal relations.
- Be able to work and learn autonomously and to plan and manage work time.

LEARNING OUTCOMES

Los resultados de aprendizaje son comunes al nivel 2 (materia *Literatura española de los Siglos de Oro*). Los específicos de esta asignatura son:

- Tener la capacidad de identificar las características de las creaciones literarias y dramáticas de los Siglos de Oro, así como los rasgos identificativos propios de autores, géneros y obras del periodo.
- Ser capaz de identificar las características de una obra literaria de los Siglos de Oro y su adscripción a las distintas corrientes estéticas e ideológicas.
- Ser capaz de describir las características históricas y culturales que permiten entender la evolución y tradición literaria de los Siglos de Oro en su contexto ideológico y cultural.
- Ser capaz de debatir sobre el concepto de canon y la consideración de clásico en el ámbito literario.
- Ser capaz de valorar la importancia de la tradición ecdótica en el ámbito filológico.
- Tener la capacidad de usar la lengua española para expresar correcta y adecuadamente juicios críticos en diferentes contextos de comunicación y difusión.
- Tener capacidad de utilizar el conocimiento adquirido para identificar temas de investigación y valorar su relevancia.
- Tener capacidad de manejar información bibliográfica pertinente, especializada y actualizada.
- Tener capacidad de utilizar las producciones literarias para reflexionar sobre distintas problemáticas relevantes en la sociedad actual.
- Ser capaz de utilizar los conocimientos sobre patrimonio literario y transferirlos en entornos de difusión relacionados con la divulgación cultural literaria.
- Ser capaz de organizar de manera autónoma un proyecto filológico propio de investigación.
- Ser capaz de usar adecuadamente la terminología clave del análisis literario y lingüístico, basado en el desarrollo contemporáneo de la crítica, la teoría literaria y la tradición filológica.
- Ser capaz de apreciar valores estéticos, civiles, sociales e históricos de la literatura en relación con sus producciones simbólicas y con otras manifestaciones culturales.
- Ser capaz de realizar búsquedas de información en la red, de utilizar bases de datos especializadas y de manejar espacios de información complejos.



DESCRIPTION OF CONTENTS

1. Introducció

El teatro como espectáculo: infraestructura, lugares de representación, escenografía, actores. Las controversias sobre la licitud del teatro. Breve panorama sobre prácticas escénicas teatrales anteriores a la gestación de la comedia barroca: cortesana, erudita, populista.

2. El teatro del primer Renacimiento

De la égloga a la comedia renacentista: Juan del Encina y Bartolomé de Torres Naharro. La Comedia Himenea de Torres Naharro.

3. Teatro breve y comicidad carnavalesca

Del paso al entremés: de Lope de Rueda a Cervantes. El retablo de las maravillas de Cervantes.

4. El auto sacramental: un nuevo género para la escena barroca

De la gestación del auto sacramental a su culminación como género dramático. El gran teatro del mundo de Calderón.

5. Hacia un modelo de tragedia adaptada a los nuevos tiempos

Las tentativas trágicas de finales del siglo XVI y la tragedia en la época de Calderón: La gran Semíramis de Cristóbal de Virués y La vida es sueño de Calderón.

6. El triunfo de la llamada Comedia Nueva

La teorización sobre un teatro tragicocómico. Un espacio para la risa: la comedia. La viuda valenciana de Lope de Vega.

7. El drama frente a la comedia

Una apuesta teatral excepcional en el contexto europeo: el drama de la honra villana en el marco social e ideológico de la época. Fuenteovejuna de Lope de Vega

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theoretical and practical classes	60,00	100
Study and independent work	40,00	0
Preparation of evaluation activities	50,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

The teaching methodology consists of the following activities:

1) Classroom formative activities: Lectures on the theoretical concepts and themes specified in the course syllabus, introducing the guidelines and orientations for a critical reading of dramatic texts. Practical formative activities will also be included. These will consist in the analysis of dramatic texts (compulsory readings) or of other theoretical and critical texts obtained from bibliographical searches or discussed during the theory classes, the personal assessment of which will lead to further discussion and debate or to the orientations if individual and group tutorials.

2) Non-attending activities: These are mostly aimed to the autonomous work for the elaboration of practical assignments or the realization of the final exam or written work. All questions or doubts will be discussed in the tutorials or in the classroom.

Classroom educational activities and non-attending activities aim to promote all the general learning outcomes and the specific competences listed in the relevant section.

EVALUATION

La calificación final será la suma de las calificaciones obtenidas en los conceptos siguientes:

ACTIVIDAD EVALUADA	Puntos	%
1. Actividades realizadas durante el curso	7	70%
2. Examen final	3	30%
TOTAL	10	100%



Para aprobar la asignatura será necesario obtener un mínimo de un 1,5 en el examen. Si no se alcanza esta nota mínima no se sumará la calificación obtenida en las actividades prácticas. Se guardará la nota aprobada (del examen o de las actividades prácticas) de la primera a la segunda convocatoria.

Todas las partes de la evaluación serán recuperables en la segunda convocatoria. El profesorado informará con la suficiente antelación a los estudiantes que se presenten en segunda convocatoria sobre qué actividad deberán realizar en caso de no haber superado alguno de los requisitos en la primera convocatoria.

El sistema general de calificaciones seguirá la normativa de la Universitat de València aprobada por el Consell de Govern del día 30 de mayo de 2017. ACGUV 108/2017.

REFERENCES

Basic

- Torres Naharro, Bartolomé de, Comedia Himenea, en Teatro completo, edición de Julio Vélez-Sainz, Madrid, Cátedra, 2013.
- Cervantes, Miguel de, El retablo de las maravillas, en Entremeses, ed. de Alfredo Baras, Madrid, RAE, 2012. Edición digital de Florencio Sevilla Arroyo [<http://www.cervantesvirtual.com/obra/el-retablo-de-las-maravillas--0/>]
- Virués, Cristóbal de, La gran Semíramis, ed. de Alfredo Hermenegildo, Madrid, Cátedra, 2012. Edición digital de Teresa Ferrer Valls [https://tc12.uv.es/canon60/C6059_LaGranSemiramis.php]
- Calderón de la Barca, Pedro, La vida es sueño, ed. de Evangelina Rodríguez Cuadros, Madrid, Espasa Calpe, 2010. Edición digital de Evangelina Rodríguez [https://tc12.uv.es/canon60/C6011_LaVidaEsSueno.php]
- Vega, Lope de, La viuda valenciana, ed. de Teresa Ferrer Valls, Madrid, Clásicos Castalia, 2002. Edición digital de Teresa Ferrer Valls [https://tc12.uv.es/canon60/C6054_LaViudaValenciana.php]
- Vega, Lope de, Fuente Ovejuna, ed. de J. M.^a Marín, Madrid, Cátedra, 2006. Edición digital de PROLOPE [https://tc12.uv.es/canon60/C6046_Fuenteovejuna.php]

Additional

- ARELLANO, Ignacio, Historia del teatro español del Siglo XVII, Madrid, Cátedra, 1995.
- RODRÍGUEZ CUADROS, Evangelina, Calderón, Madrid, Síntesis, 2002.
- APARICIO MAYDEU, Javier (ed.), Estudios sobre Calderón, Madrid, Istmo, 2000 (2 vols.)
- ARELLANO, Ignacio y J. Enrique DUARTE, El auto sacramental, Madrid, Ediciones del Laberinto, 2003.
- RUIZ RAMÓN, Francisco, Calderón, nuestro contemporáneo, Madrid, Castalia, 2000.



- OLSON, Elder y Bruce W. WARDROPPER, Teoría de la comedia, Barcelona, Ariel, 1978.
- NEWELS, Margaret, Los géneros dramáticos en la preceptiva literaria del Siglo de Oro, Londres, Tamesis Books, 1974.
- PÉREZ PRIEGO, Miguel Ángel, El teatro en el Renacimiento, Madrid, Laberinto, 2004.
- MARAVALL CASESNOVES, José Antonio, La cultura del Barroco, Barcelona, Ariel, 1975.
- KOWZAN, Tadeusz, Littérature et spectacle dans leurs rapports esthétiques, thématiques et sémiologiques [Literatura y espectáculo, versión castellana de M. García Martínez, Madrid, Taurus, 1992].

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID LEARNING MODE (BLENDED)

1. Contents

The contents initially collected in the teaching guide are maintained.

2. Workload and teaching schedule

The weight of the different activities that add the hours of dedication in ECTS credits marked in the original teaching guide is maintained.

3. Methodology

Teachers, depending on the health situation, will develop the program from the following teaching dynamics:

- Theoretical / practical master class for half of the students and synchronous video conferencing for the other half.
- You work around the virtual classroom.
- Videoconference tutorials.

4. Assessment

The same form of evaluation will be kept as contained in the teaching guide.



5. Bibliography

The recommended bibliography is maintained because it is mostly accessible. In the event that students have problems locating it, teachers will try to facilitate other options.

DISTANCE (ONLINE) LEARNING

1. Contents

The contents initially collected in the teaching guide are maintained.

2. Workload and teaching schedule

The weight of the different activities that add the hours of dedication in ECTS credits marked in the original teaching guide is maintained.

3. Methodology

Teachers, depending on the health situation, will develop the program from the following teaching dynamics:

- Synchronous Video conferencing.
- Recorded presentations.
- You work around the virtual classroom.
- Videoconference tutorials.

4. Assessment

The same form of evaluation will be kept as contained in the teaching guide.

5. Bibliography

The recommended bibliography is maintained because it is mostly accessible. In the event that students have problems locating it, teachers will try to facilitate other options.