



Universitat de Lleida

DEGREE CURRICULUM  
**SPANISH CLASSIC THEATER**

Coordination: DE RUBINAT PARELLADA, RAMON

Academic year 2020-21

## Subject's general information

<b>Subject name</b>	SPANISH CLASSIC THEATER			
<b>Code</b>	101081			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Hispanic Philology	3	OPTIONAL	Attendance-based
	Double degree: Bachelor's degree in Applied Languages and Translation and Bachelor's degree in Hyspanic Filology	2	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	DE RUBINAT PARELLADA, RAMON			
<b>Department</b>	CLASSICAL, FRENCH AND HISPANIC STUDIES			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
DE RUBINAT PARELLADA, RAMON	ramon.rubinat@udl.cat	6	

## Subject's extra information

The main function of this subject is to provide the basis for the study of Spanish classical theater, as an artistic and cultural activity in society, both theoretically and practically.

For this reason, in addition to supporting the study of the authors and their theatrical literary texts, it provides guidelines on their staging (dramaturgy, direction and performance, scenery, costumes, lighting, etc.), theatrical venues, audiences and others. aspects of the sociology of representation, throughout the 16th to 17th centuries.

Observations: Spelling and spelling mistakes will negatively affect the grade of the works.

Students of mobility or exchange (for example, Erasmus) should bear in mind that this subject requires oral and written knowledge of the Spanish language corresponding to a higher level (B2 / C2 of the European Framework). Students who combine their studies with a full-time job have the right to request alternative assessment within 5 days from the beginning of the semester. For more information, send an email to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or contact the Secretary of the Faculty of Arts

## Learning objectives

Know the different processes of theatrical publishing activity. Know the trends, authors and significant contributions of Spanish theater from the Middle Ages to the Baroque.

-Know and understand the characteristics of dramatic genres and the difficulties they pose.

- Know and understand the historical and cultural context in which literary texts are produced and their relationship with other dramatic literatures in other languages. -

Know the importance and nature of the theatrical process as team work.

-Know the fundamental theoretical principles of the theater genre, the keys to reading and analysis of the theater texts; the differential features of representation.

## Competences

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texts; the differential features of representation.

## Subject contents

### 1. THE NOTION OF DRAMATIC TEXT AND ITS COMPONENTS IN SPAIN THE 16TH AND 17TH CENTURIES.

The concept of theater. Theater and literature. Theatrical theory and practice in the Spanish Renaissance.

The new theaters. Theater and representation.

### 2. THE RENEWAL OF THE THEATER IN THE 16TH CENTURY.

The origins of the Renaissance theater in Spain: hypotheses and documents.

The concept of theater and its application in the theater of the Renaissance.

Renaissance comedy and Italian art comedy.

Main works and authors:

Fernando de Rojas, *La Celestina*;

Juan de la Encina, "Égloga de Plácida y Vitoriano".

Bartolomé de Torres Naharro, "Hymenea";

Lope de Rueda, "Eufemina".

The way to the new Comedy. From Bartolomé de Torres Naharro to Lope de Vega.

### 3. "LA COMEDIA NUEVA".

Lope de Vega, creator of a new dramatic model. The "El Arte nuevo de hacer comedas" (1609).

Themes and characters of baroque comedy.

A new genre: tragicomedy. Punishment without revenge.

Calderón de la Barca: baroque renovation of the lopesco model. *La vida es sueño*.

Controversy over the legality of the theater. "Diálogo de comedias", anonymous.

### 4. THEATER REPRESENTATION IN THE 17TH CENTURY.

Corral structure. Scenery.

The court theater space. T

Text and representation.

The show.

The public.

Keys to the representation of a text in the 17th century. Poet. Author. Actor.

## Methodology

Critical reading and analysis of the materials necessary to carry out the practicals. Preparation of activities in face-to-face tutoring or through the Internet. These practical activities consist mainly of reflecting on aspects inherent in the literary study and practice of autonomous work techniques based on the training received. Solution of doubts about the practical activities in person or online. Review of the practices in the tutorials. Study of theoretical content. Reading of compulsory and complementary works. Carrying out practical activities. Self-assessment of theoretical and practical knowledge. Interaction with colleagues in forums and / or study groups. Preparation and realization of the face-to-face tests. Face-to-face tutorials in which general guidelines will be offered on the different topics and doubts will be resolved. Non-contact hours activities. Reading of books and recommended articles for a better understanding of the topics of the content program and delivery in writing (review) of the recommended readings. Seminars and tutorials, as well as resolution of doubts related to the topics of the content program of the subject as well as the activities indicated. The virtual campus is of great importance in order to achieve adequate interaction between the students and the teacher, which facilitates two-way communication and, therefore, serves as a fundamental support for the development of training activities. In addition to the sessions given by videoconference, all students must regularly access the virtual platform to consult their notices, frequently asked questions section, forums, files and materials, since the information contained therein is in no way considered accessory, but essential in the study process and for achieving the course objectives.

## Evaluation

Attendance and participation (As): 10%

Written exercises on the contents of the program:

T1: Review of the Spanish dramatic prescriptive of the Renaissance and the Baroque, by Federico Sánchez Escribano and Alberto Porqueras Mayo, Madrid, Gredos, 1972, pp. (8 pp.) Reflective reading and comment on Lope de Vega's poem: "New art of making comedies in these times".20%

T2. Review of the text "Dialogue of comedies" by an anonymous author, related to the issue of lawfulness in the Baroque theater: 20%.

T3: AE1) File on the plot summary of the play "Égloga de Plácida y Vitoriano", by Juan de la Encina. 10% AE2) File on the plot summary of the play "Himenea", by Bartolomé de Torres Naharro. 10%.

AE3) File on the plot summary of the play "Eufemina", by Lope de Rueda, 10%. Workshop 1: Shakespeare in love. View of the film and debate in class. View of the film and discussion in class based on a questionnaire guide that must be submitted in writing. 10%.

Workshop 2: *El perro del hortelano*, by Lope de Vega, film version by Pilar Miró. View of the film and discussion in class based on a questionnaire guide that must be submitted in writing. A questionnaire about the viewing of the film and the dramatic text will be delivered. 10%.

To pass the course, the delivery of all activities is mandatory.

The delivery time of the same will be specified during the first week of class.

FOUR WRITTEN TESTS THAT WILL BE REQUIRED TO BE TAKEN TO PASS THE COURSE.

PE1: THEME 1: 15% The test will consist of 5 questions, to answer 4 of them, related to the epigraphs contained in Topic 1. Date on which the test will take place: October 19, from 9:30 a.m. to 11:30 a.m.

PE2: THEME 2: 15% The test will consist of 5 questions, to answer 4 of them, related to the epigraphs contained in Topic 2. Date on which the test will take place: November 23, from 9:30 to 11:30.

PE3: THEME 3: 15% The test will consist of 5 questions, to answer 4 of them, related to the epigraphs contained in Topic 3. Date on which the test will take place: December 21, from 9:30 to 11:30. PE4: THEME 4: 15% The test

will consist of 5 questions, to answer 4 of them, related to the epigraphs contained in Topic 4 Date on which the test will take place: January 12, from 9:30 a.m. to 11:30 a.m.

## Bibliography

### 1. THE NOTION OF DRAMATIC TEXT AND ITS COMPONENTS IN SPAIN IN THE XVI AND XVII CENTURIES.

ALONSO DE SANTOS, José Luis, *La escritura dramática*, Madrid, Castalia, 1998. ARISTÓTELES, *Poética*, edición de V. García Yebra. Madrid, Gredos, 1974.

BOBES, M<sup>a</sup> del Carmen, *Semiología de la obra dramática*, Madrid, Taurus, 1987. BOBES, M<sup>a</sup> del Carmen, *Estudios de semiología del teatro*, Valladolid, Aceña-La Avispa, 1988.

GARCÍA BARRIENTOS, J.L., *Cómo se comenta una obra de teatro*. Madrid, Síntesis, 2001. KOWZAN, T., *El signo y el teatro*. Madrid, Arco/Libros, 1997.

LAWSON, John Howard, *Teoría y técnica de la escritura de obras teatrales*, Madrid, ADE, 1995.

### 2. THE RENEWAL OF THE THEATER IN THE XVI CENTURY; 3. "LA COMEDIA NUEVA"; 4. THE THEATER REPRESENTATION IN THE XVII CENTURY.

ALLEGRI, Luigi, "Aproximación a una definición del actor medieval", en *Cultura y representación en la Edad Media, Actas del II Festival de Teatro y Música Medieval d'Elx 1992*, ed., Evangelina Rodríguez Cuadros, Alicante, Diputación de Alicante, 1994, pp. 125-36.

ALLEGRI, Luigi, "Teatro vs. Espectáculo: materiales para una oposición", *Eutopías*, 1-2 (1985), pp. 159-79.

ALLEGRI, Luigi, Jean Paul DÉBAX y Ferran HUERTA, "Idea del teatro a l'Edat Mitjana", en *Formes teatrals de la tradició medieval. Actes del VII Col.loqui de la Societé Internationale pour l'Étude du Théâtre Médiéval (Girona, juliol 1992)*, ed., Francesc Massip, Barcelona, Institut del Teatre, 1995, pp. 503-10.

CÁTEDRA, P. M., *Litúrgia poesía y teatro en la Edad Media*, Madrid, Gredos, 2005.

DONOVAN, R. B., *Liturgical Drama in Medieval Spain*, Toronto, Pontifical Institute of Medieval Studies, 1958.

GUIJARRO CEBALLOS, Javier (ed.), *Humanismo y Literatura en tiempos de Juan del Encina*, Salamanca, Universidad de Salamanca, 1999.

*Juan del Encina et le théâtre au XVème siècle. Actes de la Table Ronde Internationale (France-Italie-Espagne) les 17 et 18 Octobre 1986*, Aix-en-Provence, Université de Provence, 1987.

KONIGSON, E., *L'espace théâtral médiéval*, París, CNRS, 1975.

LÓPEZ MORALES, Humberto, *Tradición y creación en los orígenes del teatro castellano*, Madrid, Alcalá, 1968.

SHERGOLD, N. D., *A History of the Spanish Stage from Medieval Times until the End of the Seventeenth Century*, Oxford, Clarendon Press, 1967

### Internet resource

SERVIDOR GENERAL PARNASEO: <http://parnaseo.uv.es>

### Dictionaries

CASA, Frank, GARCÍA LORENZO, Luciano; VEGA GARCÍA-LUENGO, Germán (Coords.), *Diccionario de la comedia del Siglo de Oro*, Madrid, Castalia, 2002.

FERRERA ESTEVAN, José Luis, *Glosario ilustrado de las artes escénicas*, Guadalajara, 2009. 2 vols. PAVIS, Patrice, *Diccionario del Teatro. Dramaturgia, estética, semiología*, Barcelona, Paidós, 1998.

## Manuals and Stories of the Theater

HUERTA CALVO, J. (dir.), *Historia del teatro Español*, Madrid, Gredos, 2003. 2 vols.

OLIVA, César y TORRES MONREAL, F., *Historia básica del arte escénico*, Madrid, Cátedra, 2006 [1ª ed. 1990].

QUIRANTE SANTACRUZ, Luis, Evangelina Rodríguez y Josep Lluís Sirera, *Pràctiques escèniques de l'edat mitjana als segles d'or*. València, Universitat de València, 1999.

## Basic bibliography

ÁLVAREZ SELLERS, Alicia, *Del texto a la iconografía. Aproximación a la iconografía teatral del siglo XVII*, Valencia, Servei de Publicacions, 2008.

DIEZ BORQUE, José M<sup>a</sup>, *Sociedad y teatro en la España de Lope de Vega*, Barcelona, Antoni Bosch, 1978.  
EGIDO, Aurora (ed.), *La escenografía del teatro barroco*, Salamanca, Universidad, 1989.

OEHRLEIN, Joseph, *El actor en el teatro español del Siglo de Oro*, Madrid, Castalia, 1993.

OLIVA, César, *Versos y trazas*, Murcia, Universidad de Murcia, 2009.

RODRÍGUEZ CUADROS, Evangelina, *La técnica del actor español en el Barroco. Hipótesis y documentos*, Madrid, Castalia, 1998.

RODRÍGUEZ CUADROS, Evangelina. "Memoria de las memorias: el teatro clásico y los actores españoles", *Proyección y significados del teatro clásico español. Homenaje a Alfredo Hermenegildo y Francisco Ruiz Ramón*. (Coord. José M<sup>a</sup> Díez Borque y José Alcalá-Zamora), Madrid, Sociedad Estatal para la Acción de la Cultura Exterior, 2004, pp. 319-370.

RUANO DE LA HAZA, José María, "Siglos de Oro", en Andrés Amorós y José M<sup>a</sup> Díez Borque (Coord.), *Historia de los espectáculos en España*, Madrid, Castalia, 1999, pp. 37-68.

RUANO DE LA HAZA, José María, *Los teatros comerciales del Siglo de Oro y la escenificación de la comedia*, Madrid, Castalia, 1994.

SANZ AYÁN, Carmen y Bernardo J. García García, *Teatros y comediantes en el Madrid de Felipe II*, Madrid, Editorial Complutense, 2000.

VAREY, John E., *Cosmosivión y escen*