

## 28060 - Spanish Theatre: Topics and Genres II

### Información del Plan Docente

<b>Academic Year</b>	2018/19
<b>Subject</b>	28060 - Spanish Theatre: Topics and Genres II
<b>Faculty / School</b>	103 - Facultad de Filosofía y Letras
<b>Degree</b>	427 - Degree in Spanish
<b>ECTS</b>	6.0
<b>Year</b>	
<b>Semester</b>	Half-yearly
<b>Subject Type</b>	Optional
<b>Module</b>	---

### **1.General information**

#### **1.1.Aims of the course**

#### **1.2.Context and importance of this course in the degree**

#### **1.3.Recommendations to take this course**

### **2.Learning goals**

#### **2.1.Competences**

#### **2.2.Learning goals**

#### **2.3.Importance of learning goals**

### **3.Assessment (1st and 2nd call)**

#### **3.1.Assessment tasks (description of tasks, marking system and assessment criteria)**

### **4.Methodology, learning tasks, syllabus and resources**

#### **4.1.Methodological overview**

The methodology followed in this course is oriented towards the achievement of the learning objectives. A wide range of teaching and learning tasks are implemented, such as lectures, practice sessions, autonomous work, study and assessment tasks.

Students are expected to participate actively in class throughout the semester.

Further information regarding the course will be provided on the first day of class.

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### 4.2. Learning tasks

The course includes the following learning tasks:

- Lectures.
- Practice sessions.
- Autonomous work and study.
- Assessment tasks.

### 4.3. Syllabus

The course will address the following topics:

1. Instrumenta. Spanish theatrical documentation. Major public and private collections: struggling with nationalism and collecting.
2. Introduction: "extensive" theatrical genres. Poetics by Aristotle and its legacy. New traditions: Isabelline theatre and the new Spanish comedy. Modern drama and its crisis: drama and the novel; poetry and drama. Two theatre models from the 20th century: the Brechtian model and the Artaudian model.
3. Spanish comedy. Theatrical theory and practice in the 17th century.
4. Tragedy and neo-classical comedy. Popular genres: from magic comedy to melodrama. Diderot and bourgeois drama. *El sí de las niñas*.
5. The "Preface" to *Cromwell*, by Victor Hugo. *The Duke of Rivas: Don Álvaro o la Fuerza del Sino*.
6. From high comedy to realist drama. Naturalism in the Theatre, by Emile Zola. The realist novel and drama. The theatre of Benito Pérez Galdós: *Realidad*.
7. Poetry and drama. The poetic drama from modernism to the avant-gardes. The theatre of Federico García Lorca: *Bodas de sangre*.
8. Tragedy and drama in the post-war period and in the transition to democracy. *The Theatre and Its Double*, by A. Artaud. *El Sueño de la razón. La taberna fantástica*.
9. Frontier theatre forms: from the transition to post-modernism. The comedy of the transition. José Sanchis Sinisterra and the teatro fronterizo (frontier theatre).

### 4.4. Course planning and calendar

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course, will be provided on the first day of class or please refer to the "Facultad de Filosofía" website (academic calendar: <http://academico.unizar.es/calendario-academico/calendario>; timetable: <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases>; assessment dates: <https://fyl.unizar.es/calendario-de-examenes#overlay-context=>)

### 4.5. Bibliography and recommended resources