

## 28060 - Spanish Theatre: Topics and Genres II

### Información del Plan Docente

|                        |                                      |
|------------------------|--------------------------------------|
| <b>Academic Year</b>   | 2016/17                              |
| <b>Academic center</b> | 103 - Facultad de Filosofía y Letras |
| <b>Degree</b>          | 427 - Degree in Spanish              |
| <b>ECTS</b>            | 6.0                                  |
| <b>Course</b>          |                                      |
| <b>Period</b>          | Half-yearly                          |
| <b>Subject Type</b>    | Optional                             |
| <b>Module</b>          | ---                                  |

### **1.Basic info**

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

#### **1.2.Activities and key dates for the course**

### **2.Initiation**

#### **2.1.Learning outcomes that define the subject**

#### **2.2.Introduction**

### **3.Context and competences**

#### **3.1.Goals**

#### **3.2.Context and meaning of the subject in the degree**

#### **3.3.Competences**

#### **3.4.Importance of learning outcomes**

### **4.Evaluation**

### **5.Activities and resources**

#### **5.1.General methodological presentation**

See "Learning activities " and "Syllabus".

More information will be provided on the first day of class.

#### **5.2.Learning activities**

- Theoretical lectures.
- Practical lectures.
- Individual work.

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- Personal study.
- Assessment activities.

### 5.3.Program

#### Syllabus (or programme)

Instrumenta. Spanish theatrical documentation. Major public and private collections: struggling with nationalism and collecting.

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.

Spanish comedy. Theatrical theory and practice in the 17th century.

Tragedy and neo-classical comedy. Popular genres: from magic comedy to melodrama. Diderot and bourgeois drama. *El sí de las niñas*.

The "Preface" to *Cromwell*, by Victor Hugo. *The Duke of Rivas: Don Álvaro o la Fuerza del Sino*.

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*.

Poetry and drama. The poetic drama from modernism to the avant-gardes. The theatre of Federico García Lorca: *Bodas de sangre*.

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*.

Frontier theatre forms: from the transition to post-modernism. The comedy of the transition. José Sanchis Sinisterra and the teatro fronterizo (frontier theatre).

### 5.4.Planning and scheduling

See the academic calendar of the University of Zaragoza (<http://academico.unizar.es/calendario-academico/calendario>) and the website of the Faculty of Philosophy and Arts ( *Schedule of classes* : <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases>; Examination schedule: <https://fyl.unizar.es/calendario-de-examenes#overlay-context=>)

More information will be provided on the first day of class.

### 5.5.Bibliography and recommended resources