

**Contemporary Spanish Drama Texts**

Code: 100600  
 ECTS Credits: 6

| Degree                                  | Type | Year | Semester |
|---|------|------|----------|
| 2500248 Spanish Language and Literature | OT   | 3    | 0        |
| 2500248 Spanish Language and Literature | OT   | 4    | 0        |

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
 Some groups entirely in English: No  
 Some groups entirely in Catalan: No  
 Some groups entirely in Spanish: Yes

**Prerequisites**

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final mark.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if it is necessary.

**Objectives and Contextualisation**

The subject will provide the student with a basic knowledge of the Spanish dramatic theatre and literature during the XX and XXI centuries through the reading and discussion of some of the most representative works of the period.

**Competences**

Spanish Language and Literature

- Demonstrate knowledge of the history of Spanish and Latin American literature, with special attention to the evolution of genres, movements, trends, trends and styles, and relate them to their historical, artistic and ideological context.
- Master the techniques and methods of literary text analysis and critical analysis of works as a whole and its related disciplines: rhetoric and poetics.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- The techniques and methods of the annotated text editing.

## Learning Outcomes

1. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
2. Carrying out oral presentations using appropriate academic vocabulary and style.
3. Critically analyze a contemporary dramatic text and be able to write a text comment.
4. Describe and critically analyze the evolution of literary ideas applied to contemporary Spanish theater.
5. Edit and annotate contemporary texts.
6. Linking the plays of contemporary literature and the socio-historical and aesthetic context in which they are conceived.
7. Recognize, describe and analyze the major subgenres of contemporary theater.
8. Solving problems autonomously.
9. Submitting works in accordance with both individual and small group demands and personal styles.
10. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.

## Content

### TOPICS

1 Spanish dramatic theater and literature (1900-1939). Framework and organization of the theatrical performance: billboards and coliseums, actors and companies, repertoire and subscriptions. Genres and trends: bourgeois comedy, historical theater, theater of humour (astrakhan), musical theater (opera and zarzuela), poetic theater, political theater, "teatro por horas" (sainete and popular genres).

2 Theater during Modernism. Arniches' play (from the sainete to *La señorita de Trevélez*) and Benavente: The vested interests. Valle-Inclán and the break with realism and naturalism: *Comedias Bárbaras*.

3 The theatrical vanguards of the twenties and thirties: Bohemian lights and the grotesque. *El hombre deshabitado* by Rafael Alberti. Federico García Lorca and his "impossible theater": *Así que pasen cinco años* and *El público*. The Spanish theater during the Second Republic and the Civil War (1936-1939): Alejandro Casona and Miguel Hernández.

4 Spanish drama and dramatic literature (1939-1975). Genres and trends of the postwar period: "alta comedia", theater of humor, historical theater, musical theater, poetic theater, political theater, popular and consumer theater.

5 Spanish Republican exile theater of 1939. Max Aub and his *Teatro Mayor*: *Morir por cerrar los ojos*. Alberti's play (*El adefesio*), Rafael Dieste (*Viaje, duelo y perdición*), María Teresa León (*La libertad en el tejado*) and José Ricardo Morales (*Españoladas*). *El segundo exilio*: Fernando Arrabal.

6 Spanish theater and Franco's dictatorship. The theater of humor: Jardiel Poncela and Mihura. Theatrical Possibilism and Impossibilism. Antonio Buero Vallejo's and Alfonso Sastre's plays. Social realism: Carlos Muñiz (*El tintero*) and Lauro Olmo (*La camisa*). Social realism's crisis and avant-garde re-evaluation: the "Furious Theater" by Francisco Nieva.

7 Spanish drama and dramatic literature (1975-2014). The theater during the democratic transition (1975-1982). New trends since 1982: theatrical policies, crisis of independent theater and emergence of alternative theater. José Luis Alonso de Santos', Fermín Cabal's, Fernando Fernán Gómez' and José Sanchis Sinisterra's plays. Authors of the XXI century: from José Ramón Fernández to Juan Mayorga.

Mandatory readings

- 1.- Valle-Inclán, Comedias bárbaras (Cara de plata. Aguila de blasón. Romance de lobos), critical edition by Antón Risco. Madrid, Espasa-Calpe, new series of Clásicos Castellanos-21-34-35, 1992-1994-1995, respectively [edited by Ricardo Doménech. Madrid, Espasa-Calpe, colección Austral].
- 2.- -----, Farsa y licencia de la reina castiza, in Tablado de marionetas para educación de príncipes, critical edition by Jorge Urrutia. Madrid, Espasa-Calpe, new series of Clásicos Castellanos-36, 1995 [edited by César Oliva. Madrid, Espasa-Calpe, colección Austral].
- 3.- Federico García Lorca, Así que pasen cinco años, edition by Margarita Ucelay. Madrid, Cátedra, Letras Hispánicas-397, 1995.
- 4.- -----, El público. [Comedy without title], edition by RafaelMarfinez Nadal and Marie Laffranque. Barcelona, Seix-Barral, 1978.
- , El público. [El sueño de la vida], edition by Antonio Monegal. Madrid, Alianza Editorial, Biblioteca García Lorca, 2000.
- 5.- Max Aub, San Juan. Tragedia, edition by Manuel Aznar Soler. Sevilla, Renacimiento, Biblioteca del Exilio, 2006.
- 6.- María Teresa León, La libertad en el tejado. [Sueño y verdad de Francisco de Goya], edition by Manuel Aznar Soler. Sevilla, Renacimiento, Biblioteca del Exilio-13, 2003.
- 7.- Alfonso Sastre, Escuadra hacia la muerte. [La mordaza], edition by Farris Anderson. Madrid, Castalia, Clásicos Castalia-61, 1975.
- 8.- Antonio Buero Vallejo, El concierto de San Ovidio. [El tragaluz], edition by Ricardo Doménech. Madrid, Castalia, Clásicos Castalia-35, 1982.
- 9.- José Sanchis Sinisterra, [Naque]. ¡Ay, Carmela!, edition by Manuel Aznar Soler. Madrid, Cátedra, Letras Hispánicas-341, 1991.
- 10.- Juan Mayorga, El jardín quemado, introduction by Virtudes Serrano. Murcia, Universidad de Murcia, Antología Teatral Española-40, 2007.

## Methodology

Each session of the course will be devoted to the analysis of a mandatory reading. Besides the introductory classes on the general subject taught by the teacher, students will be obliged to prepare the presentation of one of the compulsory readings, a fundamental experience for their learning process. This ensures the debate and contrast of opinions between, at least, the teacher, the student espousing and the other students.

## Activities

| Title                                 | Hours | ECTS | Learning Outcomes             |
|---------------------------------------|-------|------|-------------------------------|
| Type: Directed                        |       |      |                               |
| Master classes and practical sessions | 53.5  | 2.14 | 3, 1, 4, 5, 6, 2, 9, 7, 8, 10 |
| Type: Supervised                      |       |      |                               |
| Tutorials                             | 15    | 0.6  | 3, 1, 4, 5, 6, 2, 9, 7, 8, 10 |
| Type: Autonomous                      |       |      |                               |

|  |    |   |                               |
|--|----|---|-------------------------------|
| Individual study and production of papers, analytical comments and presentations | 75 | 3 | 3, 1, 4, 5, 6, 2, 9, 7, 8, 10 |
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## Assessment

1.- A maximum of ten readings are required among those proposed, which will be discussed in class in accordance with the order established after the discussion carried out during the first day of the course. These mandatory readings will determine the fundamental issues, which will be explained as an introduction to them.

2.- All the students, working in team, will prepare an oral presentation in class on one of the compulsory readings, whose written outline they will deliver previously and collectively to the professor.

3.- The monographic work, which will be voluntary, must be realized, prior agreement with the teacher, about an author, debut or work of the 20th and 21st centuries' Spanish theater in Castilian language.

4.- All students must submit a critical review of a theatrical performance that they attended between February and June of 2020.

5.- At the end of the semester there will be a single written exam of the subject.

6.- The basic bibliography of the subject (general about the authors and specific about the works) will be provided throughout the semester.

The student who does not perform any of the tests will be considered "Not assessed".

## Assessment Activities

| Title                              | Weighting | Hours | ECTS | Learning Outcomes             |
|------------------------------------|-----------|-------|------|-------------------------------|
| Oral Presentation and a coursework | 40%       | 0.5   | 0.02 | 3, 1, 4, 5, 6, 2, 9, 7, 8, 10 |
| Written test (first partial exam)  | 30%       | 3     | 0.12 | 3, 1, 4, 5, 6, 2, 9, 7, 8, 10 |
| Written test (second partial exam) | 30%       | 3     | 0.12 | 3, 1, 4, 6, 10                |

## Bibliography

### GENERAL REFERENCES

1) AAVV, *Veinte años de teatro y democracia en España (1975-1995)*, edición de M. Aznar Soler. Sant Cugat del Vallès, Associació d'Idees-CITEC, 1996.

2) AAVV, *El exilio teatral republicano de 1939*, edición de M. Aznar Soler. Sant Cugat del Vallès, Associació d'Idees-GEXEL, Sinaia-4, 1999.

3) Doménech, Ricardo, "Aproximación al teatro del exilio", en AAVV, *Cultura y literatura*, tomo cuarto de *El exilio español de 1939*, coordinado por José Luis Abellán. Madrid, Taurus, 1977, pp. 183-246.

4) -----, "El teatro desde 1936", en *Historia de la literatura española. IV. Siglo XX*, coordinada por José María Díez Borque. Madrid, Taurus, 1980, pp. 391-440.

5) Dougherty, Dru y Vilches de Frutos, María Francisca, *La escena madrileña entre 1918 y 1926. Análisis y documentación*. Madrid, Editorial Fundamentos, 1990.

6) -----, *La escena madrileña entre 1926 y 1931. Un lustro de transición*. Madrid, Editorial Fundamentos, 1997.

- 7) Oliva, César, *El teatro desde 1936*. Madrid, Alhambra, 1989.
- 8) -----, *Teatro español del siglo XX*. Madrid, Editorial Síntesis, 2002.
- 9) Ragué Arias, María José, *El teatro de fin de milenio en España (desde 1975 hasta hoy)*. Barcelona, Ariel, 1996.
- 10) Ruiz Ramón, Francisco, *Historia del teatro español. Siglo XX*. Madrid, Cátedra, 1980, cuarta edición.