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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *History of performing arts*

## TEACHING GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING  
Course 2022/2023

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Survey of the evolution of the performing arts from Antiquity to the present day, in relation to the times and societies that generated its evolution. Emphasis on the main components of the genre: text, scenography, staging, authors; all within the historical, social and cultural context.

## Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.

CE01	Acquire a comprehensive, critical vision of the history of the performing arts, its relationship to audiovisual culture, and the most influential trends in the artistic disciplines.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.

## *Learning outcomes*

Upon completion of this course, each student must be able to:

- 01- Use criteria and theoretical reflection to approach the actor's work,
- 02- Identify the dramatic and scenographic characteristics of the periods studied.
- 03- Analyse the culture of performing arts from a historical perspective.
- 04- Contextualise the cultural phenomenon and its diversity related to the stage.
- 05- Use the appropriate vocabulary of the discipline.
- 06- Construct a theoretical discourse based on the knowledge of how stage praxis changes over time.
- 07- Analyse the main theoretical sources for the history of the stage.

## *Connection between Competencies and Learning Outcomes*

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA02, RA07, RA05
CG03	RA01, RA06
CG06	RA03, RA04
CG07	RA01, RA03, RA04
CG08	RA05, RA06, RA07
CG09	RA04, RA07
CG10	RA01, RA03, RA04
CE01	RA02, RA03
CE02	RA02

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

## *Course content*

<i>Temario</i>	<ol style="list-style-type: none"> <li>1. Introduction. The history of the performing arts as history of culture.</li> <li>2. Origins: theatre in Greece.</li> <li>3. Performing arts and the culture of spectacle in Rome.</li> <li>4. Performing arts in the Middle Ages.</li> <li>5. Italian Renaissance theatre: the origins of opera.</li> <li>6. Performing arts in Golden Age Spain.</li> <li>7. French classical theatre and the birth of ballet.</li> <li>8. Performing arts in the nineteenth century: the <i>grand opéra</i>.</li> <li>9. Persistence and rupture: avant-garde theatre and the stage in the contemporary world.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	30 horas
<i>AF2</i>	Classroom/lab exercises and practice.	15 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	80 horas

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

### SPECIFIC ASSESSMENT CRITERIA

#### REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period.  SÍ  NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 Pruebas de conocimiento presenciales (orales y/o escritas)	Two mid-course exams.	60%
SE2 Valoración de trabajos y proyectos.	Presentation of group theoretical works	30%
SE5 Actitud y participación.		10%
		100%

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

#### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

#### RECOMMENDED BIBLIOGRAPHY

- Abad, A. (2008). *Historia del ballet y la danza moderna*. Alianza.
- Alier, S. (2011). *Historia de la ópera: los orígenes, los protagonistas y la evolución del género lírico hasta la actualidad*. Música ma non troppo.
- Arellano, I., (1995). *Historia del teatro español del siglo XVII*. Cátedra.
- Brockett, O. and Hildy, F. (2006). *History of the Theatre*. Foundation Edition.
- Ferrera, s, J. I. (coord.). (1998). *El teatro en el siglo XX (desde 1939)*. Taurus.
- García Barquero, J. I. (1973). *Aproximaciones al teatro clásico español*. Universidad de Sevilla.
- Huerta, J., (1984). *El teatro medieval y renacentista*. Playor.
- Huerta, J., (dir.) (2003). *Historia del teatro español*. Gredos.

Kowzan, T., (1992). *Literatura y espectáculo*. Taurus.  
McConachie, B., Sorgenfrei, C. F., Underiner, T., & Nellhaus, T. (2016). *Theatre Histories* (3rd ed.). Taylor and Francis.  
Oliva, C. y Torres, F., (2003). *Historia básica del arte escénico*. Cátedra.  
Oliva, C., (2004). *Teatro español del siglo XX*. Síntesis.  
Stoichita, V. I., (1997). *Breve historia de la sombra*. Siruela.  
Willson, E. and Goldfarb, A. (2006). *Living Theatre: A History*. McGraw.

#### RECOMMENDED FILMOGRAPHY

Bini, A. (productor) y Pasolini, P. (director). (1967). *Edipo Rey*. Italia: Arco Films.  
Sigle, A. (productor) y Sokurov, A. (director). (2011). *Faust*. Rusia: Proline Film.  
Hosueman, J. (productor) y Mankiewicz (director). (1953). *Julio César*. EU.: MGM.  
Brooks, M. (director). (1958). *Cat on a hot tin roof*. EU: MGM  
Braunsberg, R. (productor) y Polanski, R. (director). (1971). *Macbeth*. EU.: Caliban Films.  
Branagh, K (productor) y Branagh, K. (director). (1993). *Much Ado about nothing*. EU.: Samuel Goldwyn.  
Welles, O. (productor) y Welles O. (director). (1952). *Othello*, EU.: Welles

#### RECOMMENDED WEBSITES

- <http://museoteatro.mcu.es/>
- <http://teatro.es/contenidos/documentosParaLaHistoria/Docs1940/>
- [www.bne.es](http://www.bne.es)
- <https://dialnet.unirioja.es/>

#### REQUIRED MATERIALS FOR THE COURSE

#### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Visita opcional a Almagro (Corral de Comedias y Museo Nacional del Teatro)  
Visita al Museo del Prado/ Teatro Real