



ESCUELA UNIVERSITARIA
DE ARTES @ taiarts.com
RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Dramatic literature II

COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING
Course 2023/2024

Identificación de la asignatura

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

Study and review of some of the most important dramatic texts in the history of literature, from the 18th century to the present day. Linking research to the social, political and artistic movements of each aesthetic. Main authors; analysis and understanding of texts and artistic movements; introduction and discussion of modern dramatic literature from the 18th century to the new theatre and postmodernism.

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.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
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.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility
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 correct 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.
CE03	Analyze and comment all types of dramatic texts and audiovisual scripts, identifying and contemplating their narrative elements and expressive functions for a possible translation into a stage language.

Learning outcomes

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

1. Identify and name the most historically important literary dramatic works from the 18th century to the present day.
2. Associate different dramatic works with the social, political and artistic movements of their time.
3. Identify the characteristics and innovation of the main authors and their dramatic works, from the 18th century to the present day.
4. Use a complex artistic language.
5. Compose a written or oral discourse that relates different literary works with artistic movements and socio-cultural contexts.
6. Take a critical approach to cultural discourses and how stage works have varied over the years.
7. Go deeper into the analysis and comprehension of texts and artistic movements.

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>Content</i>	<ol style="list-style-type: none"> 1. The paradox of the stage actor in the new social order. Lessing, Goethe, and German Romanticism. Víctor Hugo and French Romanticism. 2. The myth of Don Juan and Spanish Romanticism. 3. Melodrama, bourgeois drama, romantic drama, realist drama: a question of genre. 4. The dissection of reality. Naturalism. Chejov, Stanislavski and new parameters of the art of acting. 5. Surpassing naturalism. Strindberg. O'Neil, Shaw, Wilde. Symbolism, Maurice Maeterlinck. 6. The crucible of the 20th century. Avant-gardes, Artaud, Jarry, Valle. 7. Surrealist and Absurd theatre. Meyerhold, Pirandello, Ionesco 8. Contemporary tragedy. Lorca, Miller, Williams. 9. Political, social and poetic theater. Brecht. 10. Postdramatic theatre. 11. Sacred theater, Peter Brook and Empty Space. Kantor, Koltés y Mamet. 12. Authors and tendencies of the early 21st century. The limits of theatricality.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	12 horas
<i>AF2</i>	Classroom/lab exercises and practice.	9 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	40 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 In-class tests and examinations (oral and/or written).	Written test.	50%
SE2 Assignments and projects.	Individual class work.	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Group class work.	20%
SE5 Attitude and participation.		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

COMPULSORY BIBLIOGRAPHY

Davis, T. (2016). *Literature and Culture*. Palgrave.

Doyle, R. (2004). *The Essential Guide to Contemporary Literature*. California University Press.

González, M. (2015). *Aesthetics and Ideology in Contemporary Literature and Drama*. Cambridge Scholars, Publishing.

Lehmann, H.T. (2006). *Postdramatic Theatre*. Taylor and Francis.

Mamet, D. (2005). *Edmond*. World Wide Books.



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Marks, P. (1999). *Literature and the Contemporary. Fictions and Theories of the Present*. Longman.
Szondi, P. (1987). *Theory of the Modern Drama*. Polity Press.
Tompkins, J. (2003). *Modern Drama*. University of Toronto Press.

RECOMMEND BIBLIOGRAPHY

Brown, J. R. (Ed.). (2001). *The Oxford illustrated history of theatre*. Oxford Illustrated History.

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS