



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Dramatic Literature I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Identificación de la asignatura

<i>Duration</i>	Term 2
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Diana Delgado

Course presentation

Dramatic texts' immersion through the reading and grammatical, artistic and literary analysis of historically significant works. Introduction to the study of dramatic literature from its origins to the present day.

Student competencies

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.
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 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.
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. Understand the context and contents of the most important literary works from the Middle Ages through the 17th century.
2. Identify the characteristics and innovations of the main authors and their dramatic works, from the Middle Ages through the 17th century.
3. Go deeper into the analysis and understanding of dramatic literary movements and texts.
4. Identify the language and terminology that are specific to the history of dramatic writing in oral and written expression.
5. Provide a guided commentary of a dramatic work from the period studied, within a general context.
6. Apply transversality, as a form of comparative literature, to the analysis of dramatic texts.

Teaching methodology

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

Course content

Content	1. Theatre in the Middle Ages and the Renaissance. 2. La Celestina and its literary revolution. 3. Elizabethan theatre. 4. Spanish Baroque and Romantic theatre. 5. Classical French theatre. 6. German and French Romanticism. 7. Melodrama, bourgeois drama, Romantic drama.
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Learning activities

AF1	Theory and combination theory-practice learning.	12 hours
AF2	Classroom/lab exercises and practice.	9 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	40 hours

** 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

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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

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*).

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	40%
SE2 Assignments and projects.	Revaluable	Yes	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	25%
SE5 Attitude and participation.	Non-revaluable	No	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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be

determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

- Ball, D. (1983). *Backwards & forwards: A technical manual for reading plays*. Southern Illinois University Press.
- Bauer, H. (2006). *Baroque*. Taschen.
- Berthold, M. (1972). *A history of world theater* (E. Merson, Trans.). Frederick Ungar Publishing.
- Flacelière, R. (2002). *Daily life in Greece at the time of Pericles* (P. Green, Trans.). Phoenix Press.
- Graves, R. (2017). *The Greek myths* (Complete ed.). Penguin Books.
- Greenblatt, S. (2018). *Tyrant: Shakespeare on politics*. W. W. Norton & Company.
- Hauser, A. (1999). *The social history of art* (Vol. 2: Renaissance, Mannerism, Baroque). Routledge.
- Knopf, R. (2017). *Script analysis for theatre: Tools for interpretation, collaboration and production*. Bloomsbury Methuen Drama.
- Macgowan, K., & Melnitz, W. (1959). *The golden ages of the theater*. Prentice-Hall.
- Maravall, J. A. (1986). *Culture of the Baroque: Analysis of a historical structure* (T. Cochran, Trans.). University of Minnesota Press.
- Thomas, J. (2014). *Script analysis for actors, directors, and designers* (5th ed.). Focal Press; Taylor & Francis Group.
- Walters, S. E. (2015). *Introduction to play analysis* (2nd ed.). Waveland Press.

RECOMMENDED FILMOGRAPHY

- Dassin, J. (Dir.). (1962). *Phaedra* [Film]. Lopert Pictures Corporation.
- Lester, R. (Dir.). (1966). *A funny thing happened on the way to the forum* [Film]. United Artists.
- Reinhardt, M., & Dieterle, W. (Dirs.). (1935). *A midsummer night's dream* [Film]. Warner Bros.

RECOMMENDED WEBSITES

- Biblioteca Nacional de España. (n.d.). *BNE: National Library of Spain*. Retrieved July 15, 2026, from <https://www.bne.es>
- Biblioteca Virtual Miguel de Cervantes. (n.d.). *Cervantes Virtual*. Retrieved July 15, 2026, from <https://www.cervantesvirtual.com/>



George Mason University. (n.d.). *Open Source Shakespeare: An experiment in literary technology*.

Retrieved July 15, 2026, from <https://www.opensourceshakespeare.org/>

Universidad Aut3noma de Barcelona. (n.d.). *Prolope: Lope de Vega research group* [Prolope UAB].

Retrieved July 15, 2026, from <http://prolope.uab.cat>

Universidad de Valencia. (n.d.). *Parnaseo: Web server of Spanish literature* [Parnaseo UV]. Retrieved

July 15, 2026, from <http://parnaseo.uv.es>

REQUIRED MATERIALS FOR THE COURSE

Writing notebook (or paper) and a pen.

VISITS, MASTER CLASSES, EVENTS, AND ADDITIONAL WORKSHOPS

Attendance at a selected exhibition, thematic conference, or theatrical performance (scheduled in coordination with the local cultural and performing arts calendar).