



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

History of Performing Arts

COURSE GUIDE

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



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	Elena Guevara

Course presentation

Introduction to the history of the performing arts from a chronological perspective covering their birth and conception 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.
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 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:

1. Identify the dramatic and scenographic characteristics of the periods studied.
2. Analyze the culture of performing arts from a historical perspective.
3. Contextualize the cultural phenomenon and its diversity related to the stage.
4. Use the appropriate vocabulary of the discipline.
5. Construct a theoretical discourse based on the knowledge of how stage praxis changes over time.
6. Analyze the main theoretical sources for the history of the stage.

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. Introduction. The history of the performing arts as history of culture. 2. Origins: theatre in Greece. 3. Performing arts and the culture of spectacle in Rome. 4. Performing arts in the Middle Ages. 5. Italian Renaissance theatre: the origins of opera. 6. Performing arts in Golden Age Spain. 7. French classical theatre and the birth of ballet. 8. Performing arts in the nineteenth century: the <i>grand opéra</i>. 9. Persistence and rupture: avant-garde theatre and the stage in the contemporary world.
---------	---

Learning activities

AF1	Theory and combination theory-practice learning.	30 hours
AF2	Classroom/lab exercises and practice.	15 hours

AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 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	50%
SE2 Assignments and projects.	Revaluable	Yes	10%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
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

- 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.

REQUIRED FILMOGRAPHY

- Godard, J.-L. (Director). (1982). *Passion* [Film]. JLG Films; Sara Films.
- Buñuel, L. (Director). (1929). *Un chien andalou* [An Andalusian dog] [Film]. Les Grands Films Classiques.
- Eisenstein, S. (Director). (1925–1938). *Selected montage sequences* [Film excerpts]. Goskino; Mosfilm.
- Trier, L. von. (Director). (2003). *Dogville* [Film]. Zentropa Entertainments.
- Serra, A. (Director). (2006). *Honor de cavalleria* [Honor of the knights] [Film]. Andergraun Films.
- Kubrick, S. (Director). (1968). *2001: A Space Odyssey* [Film]. Metro-Goldwyn-Mayer.

RECOMMENDED FILMOGRAPHY

- Cousins, M. (Director). (2011). *The story of film: An odyssey* [TV docuseries]. Hopscotch Films.
- Godard, J.-L. (Director). (1988–1998). *Histoire(s) du cinéma* [History(ies) of cinema] [Video series]. Canal+; Gaumont.

- Curated Repertoire and Archival Materials

Note: The following archives, historical art periods, and repertoires will be adapted by the lecturer to avoid overlap with other modules.

Abramović, M. (1974–present). *Selected performances* [Performance art corpus].
 Artaud, A. (1920–1948). *Selected texts and visual references* [Archival materials].
 Berg, A., Schönberg, A., Webern, A., Shostakovich, D., & Ligeti, G. *Selected musical works* [Audio recordings]. Second Viennese School and 20th-Century Avant-Garde Repertoire.
 Goya, F. (1746–1828). *Selected paintings and prints* [Visual artworks].
 Grotowski, J. (1959–1999). *Selected documentation* [Theatre archive and audiovisual records].
 Liddell, A. (2000–present). *Selected scenes and visual material* [Theatrical repertoire].

RECOMMENDED WEBSITES

Biblioteca Nacional de España. (s.f.). *Inicio*. <http://www.bne.es>
 Centro de Documentación de las Artes Escénicas y de la Música. (s.f.). *Documentos para la historia del teatro español (Años 40)*. Instituto Nacional de las Artes Escénicas y de la Música. <http://teatro.es/contenidos/documentosParaLaHistoria/Docs1940/>
 Dialnet. (s.f.). *Portal de difusión de la producción científica hispana*. Universidad de La Rioja. <https://dialnet.unirioja.es/>
 Museo Nacional del Teatro. (s.f.). *Inicio*. Ministerio de Cultura. <http://museoteatro.mcu.es/>

RECOMMENDED WEBSITES

Students are encouraged to use institutional and academic websites as complementary resources for the course. Recommended websites include Museo Nacional del Prado, Museo Reina Sofía, Museo Nacional Thyssen-Bornemisza and Filmoteca Española for direct access to collections, exhibitions, screenings and audiovisual heritage in Madrid. For broader art-historical research, students may also use Smarthistory, The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, Tate Art Terms and Google Arts & Culture. These websites will be used to support visual analysis, historical contextualisation, aesthetic vocabulary and the study of artistic strategies across different periods and media.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Students are encouraged to attend exhibitions, screenings, theatre productions, dance performances and performance-art events in Madrid as complementary activities to the course. These activities should help them connect art history and aesthetics with living scenic and audiovisual practices.

Recommended institutions and spaces include Museo Nacional del Prado, Museo Reina Sofía, Museo Nacional Thyssen-Bornemisza, CaixaForum Madrid, Círculo de Bellas Artes, Matadero Madrid, Conde Duque, Teatros del Canal, Centro Dramático Nacional, Teatro Español, La Abadía and Filmoteca Española.

Whenever possible, students will be invited to analyse one exhibition, performance, theatre production, dance piece or film screening through the conceptual tools of the course: historical context, aesthetic form, motive, strategy, body, image, spectator and artistic language.