

# *Dramatic literature I*

## COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING  
Course 2025/2026

## *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>	Claudia Malheiros

## *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 Greek theater through the 17th century.
2. Identify the characteristics and innovations of the main authors and their dramatic works, from Greek theater 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*

<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"> <li>1. Theater in Greece: the anthropological origins of theatricality (myth, rite, the Dionysian cult, feast and dithyramb); characteristics of the different genres; cosmovision of the world in Greek tragedy; three tragic authors (Aeschylus, Sophocles and Euripides) and one author of comedies (Aristophanes).</li> <li>2. Theater in Rome: characteristics and influences (Menander); Latin comedy (Plautus, Terence).</li> <li>3. Theater in the Middle Ages and Renaissance: theater at the service of a new order.</li> <li>4. La Celestina and its literary revolution.</li> <li>5. Elizabethan theater.</li> <li>6. Spanish Baroque theater.</li> <li>7. French Classical theater.</li> </ol>
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## *Learning activities*

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

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

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 not submitted by the deadlines set by the teaching team will receive an assessment mark 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	30%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
SE5 Attitude and participation.	Non-revaluable	Yes	20%
			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

- Adrados, F. R., 1999, *Del teatro griego al teatro de hoy*. Alianza.
- Alonso de Santos, J.L., (1998). *Literatura Dramática*. Castalia.
- Arellano, I., (2000). *Historia del teatro español del Siglo XVII*. Ed. Cátedra.
- Ball, D., (1983). *Backwards & Forwards: A Technical Manual for Reading Plays*. Southern Illinois University Press.
- Bauer, H., (2006). *Barroco (Serie Menor)*. Ed. Taschen
- Berthold, M., (1974). *Historia social del teatro*. Ed. Punto Omega.
- Blanco Aguinaga, C., Rodríguez Puértolas, J. y M. Zavala, I., (2000). *Historia social de la literatura española*. Ed. Akal.
- Bregazzi, J., (1999). *Shakespeare y el teatro renacentista inglés*. Alianza.
- Flaceliere, R., (1989). *La vida cotidiana en Grecia en el siglo de Pericles*. Temas de Hoy.
- Graves, R., (2011). *Los mitos griegos*. Alianza.
- Greenblatt, S., (2019). *El tirano. Shakespeare y la política*. Alfabeto Editorial.
- Guzmán Guerra, A., (2005). *Introducción al teatro griego*. Alianza.
- Hauser, A., (1974). *Historia social de la literatura y el arte*. Punto Omega.
- Huerta Calvo, J., (2003). *Historia del teatro español*. Gredos.
- Knopf, R., (2017). *Script Analysis for Theatre: Tools for Interpretation, Collaboration and Production*. Bloomsbury.
- Macgowan, K. y Melnitz, W., (1997). *Las edades de oro del teatro*. Fondo de Cultura Económica.
- Maravall, J. A., (2008). *La cultura del Barroco*. Ariel.
- Medina Vicario, M., (2008). *Los géneros dramáticos*. Fundamentos.
- Oerhlein, J., (1992). *El actor en el teatro español del Siglo de Oro*. Cátedra.
- Oliva, C. y Torres Monreal, F., (2003). *Historia básica del arte escénico*. Cátedra.
- Rousset, J., (2009). *Circe y el pavo real. La literatura del Barroco en Francia*. Acantilado.
- Ruiz Ramón, F., (1986). *Historia del teatro español (desde sus orígenes hasta 1900)*. Cátedra.
- Sáez Raposo, F., (dir.) (2014). *La creación del espacio dramático en el teatro español entre finales del siglo XVI y principios del XVII*. Academia del hispanismo.
- Saura, J., (2007). *Actores y actuación*. Fundamentos.
- Thomas, J., (2014). *Script Analysis for Actors, Directors, and Designers*. Focal Press: Taylor & Francis Group.
- Walters, S. E., (2015). *Introduction to Play Analysis*. Waveland Press, Inc.

### RECOMMENDED FILMOGRAPHY

- Dassin, J. (Director). (1962). *Fedra*.
- Fernández Ardavín, C. (Director). (1969). *La Celestina*.
- Lester, R. (Director). (1966). *Golfus de Roma*.
- Miró, P. (Directora). (1966). *El perro del hortelano*.
- Reinhardt, M. y Dieterle, W. (Directores). (1935). *El sueño de una noche de verano*.
- Suárez, G. (Director). (1991). *Don Juan en los infiernos*.

### RECOMMENDED WEBSITES

<https://www.bne.es>



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Universidad  
Rey Juan Carlos

<https://www.cervantesvirtual.com/>  
<http://prolope.uab.cat>  
<http://parnaseo.uv.es>  
<https://www.opensourceshakespeare.org/>

#### REQUIRED MATERIALS FOR THE COURSE

Pen, paper.

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

An exhibition, conference or theatrical performance (depending on the calendar).