



COURSE DATA

DATA SUBJECT

Code: 35526
Name: Classical theatre in Spain: from the text to the stage
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2026-27

STUDY (S)

Degree	Center	Acad. year	Period
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Facultat de Filologia, Traducció i Comunicació	4	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Spanish literature of the Golden Ages	COMPULSORY

COORDINATION

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SUMMARY

The course *Classical Theatre in Spain: from the text to staging* is inserted into the *Spanish Literature and Spanish Literature matter of the Golden Age*, aimed at developing general skills of a graduate or graduate academic branch of Humanities and within it, in the Degree in *Hispanic Studies: Spanish language and literature*. It is conceived as a matter of mandatory training to provide students with skills and knowledge about Spanish theater of the Golden Age through the study, analysis and commentary on its canonical texts (theoretical or plays), to develop their capacity learning and the acquisition of specific knowledge about the evolution and development of so-called Spanish classical theater (the starting point of modern theater in Spain) and the social, historical and cultural contexts in which it occurs, as well as on its ideological implications, and its reception. The readings of the texts seek critical and comparative learning of its leading playwrights of the most prominent genres and the agents of its production and staging. Likewise be taken to facilitate the location of information sources for study and the application of knowledge in the academic, professional or research contexts.



This subject is particularly relevant to SDG 4, and specifically contributes to "ensuring that all students acquire the knowledge and skills necessary to promote sustainable development", which includes, among other aspects, "human rights, gender equality, promotion of a culture of peace and non-violence, citizenship and appreciation of cultural diversity".

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

None

COMPETENCES / LEARNING OUTCOMES

1003 - Degree in Hispanic Studies, Spanish Language and Literature

Apply information and communication technologies and computer tools to language studies.

Be able to work and learn autonomously and to plan and manage work time.

Familiarity with techniques and methods of analysis of literary and non-literary texts and how they are applied to the Spanish language.

Know and apply the currents and methodologies of literary theory and criticism.

Knowledge of literature and theatre in the Spanish language.

Knowledge of textual criticism and edition of texts in Spanish.

Knowledge of the historic evolution of literature and theatre in the Spanish language.

Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.



Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

The ability to assess and correct linguistic and literary texts in Spanish.

The ability to create correct and proper oral and written texts of different kinds.

The ability to identify problems and subjects for research and assess their importance in the field of Spanish language, literature and theatre.

Work as a team in the environment of language studies and develop interpersonal relations.

DESCRIPTION OF CONTENTS

1. Introduction:

The theater as a spectacle: infrastructure, performance venues, scenery, actors. Controversies about the legality of theater. Brief overview of theatrical scenic practices prior to the gestation of baroque comedy: courtly, erudite, populist.

2. The theater of the early Renaissance:

From the eclogue to the Renaissance comedy: Juan del Encina and Bartolomé de Torres Naharro. Encina's *Égloga de Plácida y Vitoriano* and Torres Naharro's *Himenea*.

3. Brief theater and carnivalesque comedy:

From *paso* to *entremés*: from Lope de Rueda to Cervantes. Cervantes' *El retablo de las maravillas*.

4. The triumph of the so-called "Comedia Nueva":

The theorization of a tragicomic theater. A space for laughter: the comedy. Lope de Vega's *La viuda valenciana*.

5. Drama versus comedy:

An exceptional theatrical bet in the European context: the "drama de la honra villana" in the social and



ideological framework of the time. Lope de Vega's *Fuente Ovejuna*.

6. Towards a model of tragedy adapted to the new times:

Tragic attempts at the end of the 16th century and tragedy in Calderón's time: *La gran Semíramis* by Cristóbal de Virués and *La vida es sueño* by Calderón.

7. The "auto sacramental": a new genre for the baroque stage:

From the gestation of the *auto sacramental* to its culmination as a dramatic genre. Calderón's *El gran teatro del mundo*.

These contents will be reflected in the following learning outcomes:

- To have the ability to identify the characteristics of the literary and dramatic creations of the Golden Age, as well as the identifying features of authors, genres and works of the period.
- To be able to identify the characteristics of a literary work of the Golden Age and its ascription to the different aesthetic and ideological currents.
- To be able to describe the historical and cultural characteristics that allow understanding the evolution and literary tradition of the Golden Age in its ideological and cultural context.
- To be able to debate on the concept of canon and the consideration of classic in the literary field.
- To be able to value the importance of the ecdotic tradition in the philological field.
- To be able to use the Spanish language to express correctly and adequately critical judgments in different contexts of communication and dissemination.
- To be able to make reports on the fulfillment of textual properties in different discursive productions.
- To have the ability to use the knowledge acquired to identify research topics and assess their relevance.
- To have the ability to handle pertinent, specialized and updated bibliographic information.



- To be able to use literary productions to reflect on different relevant issues in today's society.
- To be able to use knowledge about literary heritage and transfer it to dissemination environments related to literary cultural dissemination.
- To be able to organize autonomously a philological research project of one's own.
- To be able to adequately use the key terminology of literary and linguistic analysis, based on contemporary developments in criticism, literary theory and philological tradition.
- To be able to appreciate aesthetic, civil, social and historical values of literature in relation to its symbolic productions and other cultural manifestations.
- To be able to search for information on the web, to use specialized databases and to handle complex information spaces.
- To be able to demonstrate an active, positive and creative attitude in cooperative work.
- To be able to define, in an autonomous way, the distribution of roles in the tasks.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theoretical and practical classes	60,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	0,00
Independent study and work	40,00
Preparation of lessons	0,00
Preparation for assessment activities	50,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

The teaching methodology consists of the following activities:



1) Classroom formative activities: Lectures on the theoretical concepts and themes specified in the course syllabus, introducing the guidelines and orientations for a critical reading of dramatic texts. Practical formative activities will also be included. These will consist in the analysis of dramatic texts (compulsory readings) or of other theoretical and critical texts obtained from bibliographical searches or discussed during the theory classes, the personal assessment of which will lead to further discussion and debate or to the orientations if individual and group tutorials.

2) Non-attending activities: These are mostly aimed to the autonomous work for the elaboration of practical assignments or the realization of the final exam or written work. All questions or doubts will be discussed in the tutorials or in the classroom.

Classroom educational activities and non-attending activities aim to promote all the general learning outcomes and the specific competences listed in the relevant section.

Activities related to the PICEE "Imitatio. Imitación y adaptación creativa de los clásicos de la Edad Media y los Siglos de Oro" will be implemented in this course.

EVALUATION

The final grade will be the sum of the grades obtained in the following concepts:

ACTIVITY EVALUATED	Points	%
1) Activities made during the course	6	60%
2) Final exam	4	40%
TOTAL	10	100%

A minimum of 2 points on the final exam is required to pass the course. If this minimum grade is not reached, the grade obtained in the practical activities will not be added.

Students have the right to pass the course in the second call. The passing grade (of the exam or of the practical activities) will be kept from the first to the second call.



All parts of the evaluation will be recoverable in the second call. The teaching staff will inform the students who will sit the second call with sufficient time in advance about which activity they will have to carry out in case they have not passed any of the requirements in the first call. In any case, in order to pass the course in the second call, it will be necessary to obtain a minimum of 2 points in the final exam.

The evaluation system assumes that the student must be able to express himself/herself correctly in Spanish. Therefore, writing mistakes (punctuation, spelling, lexis, syntax, etc.) will result in a reduction of the grade. A total of five faults will mean that the submitted text may be automatically failed; likewise, the exam may also be failed if the number of faults is less than five, but the faculty member in charge considers that its seriousness justifies it.

The student should consult this link (<https://www.uv.es/websbd/formacio/Plagio-2010.pdf>) the document prepared by the Servei de Biblioteques i Documentació de la Universitat de València (06/10/2010) which specifies what academic dishonesty (plagiarism) is and how to avoid it. Any type of plagiarism will result in automatic failure with a 0.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

REFERENCES

REQUIRED READINGS:

For required readings, it is recommended to handle one of the following editions:

Juan del Encina, *Égloga de Plácida y Vitoriano*:

- Juan del Encina, *Teatro completo*, ed. Miguel Ángel Pérez Priego, Madrid, Cátedra, 1991.
- Juan del Encina, *Teatro*, ed. Alberto del Río Noguerras, Madrid, Real Academia Española-Espasa, 2023.
- Juan del Encina, *Teatro*, ed. Alberto del Río, estudio preliminar de Miguel Ángel Pérez Priego, Barcelona, Crítica (Biblioteca Clásica, XXI), 2001.

Bartolomé de Torres Naharro, *Comedia Himenea* [excerpts]



[The teacher will provide students with selected excerpts from Naharro's *Himenea*]

Lope de Rueda, *Cornudo y contento*:

- Lope de Rueda, *Pasos*, eds. F. González Ollé y V. Tusón, Madrid, Cátedra, 1984.
- Lope de Rueda, *Pasos*, ed. José Luis Canet Vallés, Madrid, Castalia, 1992.
- Buezo, Catalina (ed.), *Teatro breve de los Siglos de Oro: antología*, Madrid, Castalia, 1992.

Miguel de Cervantes, *El retablo de las maravillas*:

- Miguel de Cervantes, *Entremeses*, ed. Adrián J. Sáez, Madrid, Cátedra, 2020.
- Miguel de Cervantes, *Entremeses*, ed. Alfredo Baras Escolá, Madrid, Real Academia Española, 2012.
- Miguel de Cervantes, *Entremeses*, ed. Eugenio Asensio, Madrid, Castalia, 1970.

Lope de Vega, *La viuda valenciana*:

- *La viuda valenciana*, ed. Teresa Ferrer Valls, Madrid, Castalia, 2002.
- *La viuda valenciana*, ed. Rafael Ramos, en *Comedias de Lope de Vega. Parte XIV*, coord. José Enrique López Martínez, Madrid, Gredos, 2015, I, pp. 831-999.
- *La viuda valenciana*, ed. José Luis Aguirre, Madrid, Aguilar, 1967.

Lope de Vega, *Fuente Ovejuna*:

- *Fuente Ovejuna*, eds. Alberto Blecua y Bienvenido Morros, Barcelona, Vicens Vives, 2004.
- *Fuente Ovejuna*, ed. Donald McGrady, Barcelona, Crítica, 1993.
- *Fuente Ovejuna*, ed. Prolope, prólogo de María Grazia Profeti, Barcelona, Gredos, 2024.
- *Fuenteovejuna*, ed. Prolope, Barcelona, PPU, 2009.
- *Fuente Ovejuna*, eds. María Teresa López García-Berdoy y Francisco López Estrada, Madrid, Castalia Didáctica, 2012.
- *Fuente Ovejuna*, ed. Jesús Cañas Murillo, Barcelona, Plaza & Janes, 1984.
- *Fuente Ovejuna*, ed. Francisco López Estrada, Madrid, Castalia, 1996.



· *Fuente Ovejuna*, ed. Juan María Marín, Madrid, Cátedra, 1981.

Pedro Calderón de la Barca, *La vida es sueño*:

- *La vida es sueño*, ed. Fausta Antonucci, Madrid, Cátedra, 2025.
- *La vida es sueño*, ed. Antonio Rey Hazas, Barcelona, Vicens Vives, 1997.
- *La vida es sueño*, ed. Evangelina Rodríguez Cuadros, Madrid, Espasa Calpe, 2004.
- *La vida es sueño*, ed. José María García Martín, Madrid, Castalia Didáctica, 2011.
- *La vida es sueño*, ed. José María Ruano de la Haza, Madrid, Castalia, 1994.
- *La vida es sueño*, ed. Enrique Rull, Barcelona, Penguin Clásicos, 2015.

Pedro Calderón de la Barca, *El gran teatro del mundo*:

- *El gran teatro del mundo*, eds. John J. Allen y Domingo Ynduráin, Barcelona, Crítica, 1997.
- *El gran teatro del mundo*, ed. Ignacio Arellano, estudio preliminar de Enrique Rull y Ana Suárez, Kassel, Reichenberger, 2021.
- *El gran teatro del mundo*, ed. Enrique Rull, Barcelona, Penguin Clásicos, 2015.
- *El gran teatro del mundo*, eds. Antonio Rey Hazas y Florencio Sevilla Arroyo, Barcelona, Bachelona, Planeta, 1991.
- *El gran teatro del mundo*, ed. Domingo Ynduráin, Madrid, Alhambra, 1981.
- *El gran teatro del mundo / El gran mercado del mundo*, ed. Eugenio Frutos Cortés, Madrid, Cátedra, 1974.

GENERAL CRITICAL BIBLIOGRAPHY:

- APARICIO MAYDEU, Javier (ed.), *Estudios sobre Calderón*, Madrid, Istmo, 2000 (2 vols.)
- ARELLANO, Ignacio y J. Enrique DUARTE, *El auto sacramental*, Madrid, Ediciones del Laberinto, 2003.
- CANET VALLÉS, José Luis, «Lope de Rueda y el teatro profano», en *Historia del teatro español* (dir. Javier Huerta Calvo), *Tomo I. De la Edad Media a los Siglos de Oro*, coords. Abraham Madroñal Durán y Héctor Urzáiz Tortajada, Madrid, Gredos, 2003, pp. 431-474.



- DURÁN, Manuel, y Roberto GONZÁLEZ ECHEVARRÍA, *Calderón y la crítica, historia y antología*, Madrid, Gredos, 1976, 2 tomos.
- FERRER VALLS, Teresa, «La representación y la interpretación en el siglo XVI», en *Historia del teatro español* (dir. Javier Huerta Calvo), I. *De la Edad Media a los Siglos de Oro*, coords. Abraham Madroñal Durán y Héctor Urzáiz Tortajada, Madrid, Gredos, 2003, 239-267.
- HUERTA CALVO, Javier (dir.), *Historia del teatro breve en España*, Madrid-Frankfurt am Main, Iberoamericana-Vervuert, pp. 121-138.
- NEWELS, Margaret, *Los géneros dramáticos en la preceptiva literaria del Siglo de Oro*, Londres, Tamesis Books, 1974.
- Oleza, Joan, «La comedia: el juego de la ficción y del amor», *Edad de Oro*, IX (1990), pp. 203-220.
- OLEZA, Joan, y Fausta ANTONUCCI, «La arquitectura de géneros en la Comedia Nueva: diversidad y transformaciones», *Rilce*, 29, 3 (2013), pp. 689-741.
- OLSON, Elder y Bruce W. WARDROPPER, *Teoría de la comedia*, Barcelona, Ariel, 1978.
- PARKER, Alexander A., *Los autos sacramentales de Calderón de la Barca* (trad. Francisco García Sarriá), Barcelona, Ariel, 1983.
- PEDRAZA JIMÉNEZ, Felipe B., *Calderón. Vida y teatro*, Madrid, Alianza, 2000.
- PEDRAZA JIMÉNEZ, Felipe B., *Lope de Vega: vida y literatura*, Valladolid, Universidad de Valladolid (Colección "Olmedo Clásico", 1), 2008.
- PÉREZ PRIEGO, Miguel Ángel, *El teatro en el Renacimiento*, Madrid, Laberinto, 2004.
- RODRÍGUEZ CUADROS, Evangelina, *Calderón*, Madrid, Síntesis, 2002.
- RUANO DE LA HAZA, José María, *La puesta en escena en los teatros comerciales del Siglo de Oro*, Castalia, Madrid, 2000.
- RUIZ PÉREZ, Pedro, *Manual de estudios literarios de los Siglos de Oro*, Madrid, Castalia, 2003.
- RUIZ RAMÓN, Francisco, *Calderón, nuestro contemporáneo*, Madrid, Castalia, 2000.
- WEBER DE KURLAT, Frida, «Hacia una morfología de la comedia del Siglo de Oro (con especial



atención a la 'comedia urbana')», *Anuario de letras*, XIV (1976), pp. 101-137.