

| Degree | Type | Year |
|-----------------------------------------------------------------------|------|------|
| 2504012 Spanish and Chinese Studies: Language, Literature and Culture | OT | 4 |
| 2504211 Spanish Language and Literature | OT | 3 |
| 2504211 Spanish Language and Literature | OT | 4 |

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade (0,25 points for each error).

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

The objective of the subject is to provide the student with a basic knowledge of the process of Spanish poetry and theatre from 1939 to the first decade of the present century, gained both from the reading of some fundamental works and from the relationship between these books and their historical moment, as well as a series of basic tools for the study and analysis of the texts of contemporary Spanish poetry and theatre.

Competences

- Spanish and Chinese Studies: Language, Literature and Culture
- Apply knowledge of Spanish and Latin American literature to the identification of genres, movements, tendencies and styles.

- Comment on literary texts in Spanish and in Chinese, situate them historically and relate them to the literary trends to which they belong.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Use techniques for compilation, organisation and use of information and documentation with precision.

Spanish Language and Literature

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.
- Carry out effective written work or oral presentations adapted to the appropriate register in different languages.
- Identify the most significant periods, traditions, trends, authors and works in Spanish-language literature in their historical and social context.
- Interpret Spanish-language texts on the basis of philological and comparative bases.
- Recognise the main theories, themes and genres of literature in the different Spanish-speaking countries.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Use digital tools and specific documentary sources to gather and organise information.
- Use the methodology and concepts of literary analysis taking into account sources and contexts.

Learning Outcomes

1. Analyse a situation and identify its points for improvement.
2. Assess, through the analysis of literary productions, the prejudices and discriminations that may be included in actions or projects, in the short or long term, in relation to certain people or groups.
3. Comment on a text from the contemporary era with the figures of thought and expression.
4. Comment on a text from the period of Realism or Modernism with the figures of thought and expression.
5. Comment on a text from the period of the Enlightenment or Romanticism with the figures of thought and expression.
6. Contextualise the literary production of contemporary literature from an ideological and social viewpoint.
7. Contextualise the literary production of the Enlightenment and Romanticism from an ideological and social viewpoint.
8. Contextualise the literary production of the Realism and Modernism from an ideological and social viewpoint.
9. Contrast texts by different authors and from different periods.
10. Critically analyse a contemporary theatrical text and be able to write a text commentary.
11. Describe and critically analyse the evolution of literary ideas applied to Spanish Contemporary Theatre.
12. Describe the main characteristics of a specific literary genre.
13. Detail the structure of a specific literary production.
14. Document the processes of literary analysis and decontextualisation.
15. Identify and analyse the main characteristics of literary genres from Spanish Realism and Modernism.
16. Identify and analyse the main characteristics of literary genres from contemporary Spanish literature.
17. Identify and analyse the main characteristics of literary genres from the Spanish Enlightenment and Romanticism.
18. Identify the literary themes of a text.
19. Identify the main arguments of a written text.

20. Identify the relations between theatrical works from Contemporary Literature and the sociohistorical and aesthetic context in which they are produced.
21. Interpret literary works critically taking into account the relations between the different areas of literature and its relation to human, artistic and social areas.
22. Know how to comment critically on a text from a basic analytical reading.
23. Organise content clearly and appropriately for oral presentation.
24. Present work in formats adapted to demands and personal styles, both individual and in small groups.
25. Recognise the literary sources of a text.
26. Recognise the main periods of Western literary history and their general features.
27. Recognise, describe and analyse the main subgenres of contemporary theatre.
28. Relate an author to his or her period and its literary features.
29. Relate literary aspects of different works of Spanish contemporary literature.
30. Relate literary aspects of different works of Spanish literature from Realism and Modernism.
31. Relate literary aspects of different works of Spanish literature from the Enlightenment and Romanticism.
32. Select and gather together the basic critical biography for the field of study with the main works and authors for the subject.
33. Use digital tools for collecting, classifying, interpreting and analysing relevant data.
34. Use digital tools to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.
35. Use the adequate terminology in the construction of an academic text.
36. Use traditional sources to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.
37. Write a summary of contents in a coherent and cohesive way.

Content

1. Overview of Spanish poetry and theater during the Second Republic and the Civil War. From the break with realism and naturalism to the avant-garde. The "unrepresentable theater" of Ramón del Valle-Inclán and the "impossible theater" of Federico García Lorca. Poetry, between purity and revolution.
2. Poetry and theater of exile (1939-1975). Breaks and continuities. The owners of the song. A dramatic literature without a scene. The inherited exile.
3. Poetry and theater under the Franco dictatorship and the Transition (1939-1978). Postwar poetic lines and social poetry. The humoristic theater. Theatrical possibilism and impossibilism. The crisis of social realism: culturalism, counterculture and neo-avant-garde theater.
4. Theater and poetry in democracy. The poetry(s) of experience and other alternative poetics. Theater policies, crisis of independent theater and emergence of alternative theater. Memory theater and postdramatic theater. New forms of commitment: poetic in the face of uncertainty.

MANDATORY READINGS

1. *Memoria del olvido. Poetas del exilio republicano español de 1939*. Edición de José-Ramón López García. Madrid, Visor/ Instituto Cervantes, 2021.
2. Poesía de posguerra y poesía social, dossier facilitado por el profesor.
3. *Hacia la democracia. La nueva poesía (1968-2000)*. Edición de Araceli Iravedra. Madrid, Visor, 2016.
4. Tendencias poéticas actuales, dossier facilitado por el profesor.
5. Federico García Lorca, *El público*. Edición de Javier Huerta. Barcelona, Planeta(Austral, 578), 2017; *El público. [El sueño de la vida]*. Edición de Antonio Monegal. Madrid, Alianza Editorial, Biblioteca García Lorca, 2000.
6. Teatro del exilio, dossier facilitado por el profesor.
7. Antonio Buero Vallejo, *El tragaluz*. Edición de Luis Iglesias Feijoo. Madrid, Austral, 2010; *[Hoy es fiesta]. El tragaluz*. Edición de Mariano de Paco. Madrid, Cátedra, 2011; *El tragaluz*. Edición de José-Ramón López García. Barcelona, Vicens Vives, 2012.

8. José Sanchis Sinisterra, [Ñaque]. ¡Ay, Carmela! Edición de Manuel Aznar Soler. Madrid, Cátedra, 2006.
9. Juan Mayorga, Hamelin. [La tortuga de Darwin]. Edición de Emilio Peral Vega. Madrid, Cátedra, 2015.
10. Angélica Liddell, *Perro muerto en tintorería: los fuertes*. Madrid, Centro Dramático Nacional, 2007; Denis Diderot, Angélica Liddell, *El sobrino de Rameau, Perro muerto en tintorería*. Madrid, Nórdica, 2008. Disponible en: <https://archivoartea.uclm.es/textos/perro-muerto-en-tintoreria-los-fuertes/>

Activities and Methodology

| Title | Hours | ECTS | Learning Outcomes |
|-----------------------------------------------------------------------------------|-------|------|---------------------------------------------------------------------------------------------------------------------------------------|
| Type: Directed | | | |
| Lectures and practicals | 60 | 2.4 | 10, 1, 3, 5, 4, 6, 7, 8, 9, 11, 12, 13, 16, 15, 17, 32, 14, 20, 34, 36, 19, 18, 21, 23, 26, 25, 27, 30, 29, 31, 28, 22, 2 |
| Type: Supervised | | | |
| Tutorials | 12 | 0.48 | 1, 6, 9, 12, 16, 32, 20, 19, 18, 23, 26, 25, 27, 29, 28, 22, 2 |
| Type: Autonomous | | | |
| Individual study and preparation of papers, analytical comments and presentations | 75 | 3 | 10, 1, 3, 5, 4, 6, 7, 8, 9, 11, 12, 13, 16, 15, 17, 32, 14, 20, 35, 34, 33, 36, 19, 18, 21, 24, 26, 25, 27, 37, 30, 29, 31, 28, 22, 2 |

The learning of this subject by the students is distributed as follows:

- Directed activities (35%). These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts.
- Supervised activities (10%). These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis.
- Autonomous activities (50%). These activities include both time devoted to individual study and production of reviews, papers and analytical comments written, as well as oral presentations.
- Evaluation activities (5%). The evaluation of the subject will be carried out through oral presentations and written tests.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

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Assessment

Continuous Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|-------|-----------|-------|------|-------------------|
|-------|-----------|-------|------|-------------------|

| | | | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----|------|------------------------------------------------------------------------------------------------------------------------------------|
| A written test on the first part of the syllabus. | 35% | 1.5 | 0.06 | 10, 3, 5, 4, 6, 7, 8, 9, 11, 12, 13, 16, 15, 17, 32, 14, 20, 35, 34, 33, 36, 19, 18, 21, 24, 26, 25, 27, 37, 30, 29, 31, 28, 22, 2 |
| A written test on the second part of the syllabus. | 35% | 1.5 | 0.06 | 10, 3, 5, 4, 6, 7, 8, 9, 11, 12, 13, 16, 15, 17, 32, 14, 20, 35, 34, 33, 36, 19, 18, 21, 24, 26, 25, 27, 37, 30, 29, 31, 28, 22, 2 |
| Assistance and participation. | 10% | 0 | 0 | 1, 3, 6, 9, 11, 12, 16, 32, 14, 20, 34, 36, 19, 18, 21, 23, 24, 25, 27, 29, 28, 22, 2 |
| Preparació d'una intervenció oral a classe sobre una de les lectures obligatòries, l'esquema de la qual lliuraran prèviament per escrit al professor | 20% | 0 | 0 | 10, 3, 5, 4, 6, 7, 8, 11, 13, 16, 15, 17, 32, 20, 34, 36, 19, 18, 21, 23, 24, 25, 27, 37, 30, 29, 31, 28, 22, 2 |

In order to apply for the passing it is compulsory to have completed all the course readings.

The final grade of the subject will be obtained from the following three partial notes (its value, in the final grade, it is indicated in parentheses):

- 1.- Assistance and participation (10%).
- 2.- Preparation of an oral intervention in class on one of the mandatory readings, the outline of which will be previously delivered in writing to the teacher [20%].
- 3.- A written test on the first part of the syllabus [35%].
- 4.- A written test on the second part of the syllabus [35%].

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject. Those assessment activities in which there have been irregularities (copying, unauthorized use of AI, etc.) are not recoverable.

The review of the tests will be carried out during an interview previously agreed with the teacher.

Students will be able to make up the course in the case of having completed the three activities (activity on the bibliography and the two written tests) and in the case of failing only one of the two written tests of the subject taught [35%] and have a group grade equal to or greater than 3.5. If the overall mark is between 3.5 and 4.9, but you have failed both tests [35% + 35%], you will not be able to take the recovery. The result of the recovery test will replace the grade of the failed test to calculate the final grade for the subject. The student who does not perform any of the activities or tests will be considered "Not evaluated". The preparation of an activity implies the student's will to be evaluated in the subject.

Single assessment

Students who have accepted this modality of evaluation must deliver and carry out the following evaluation activities on the day determined in the evaluation calendar that will be made public during the first week of the course:

Reading work and analysis of previously determined bibliography: 30%.

Partial exam 1: 35%.

Partial exam 2: 35%.

The same assessment method as continuous assessment will be used.

Bibliography

MANDATORY READINGS

1. *Memoria del olvido. Poetas del exilio republicano español de 1939*. Edición de José-Ramón López García. Madrid, Visor/ Instituto Cervantes, 2021.
2. Poesía de posguerra y poesía social, dossier facilitado por el profesor.
3. *Hacia la democracia. La nueva poesía (1968-2000)*. Edición de Araceli Iravedra. Madrid, Visor, 2016.
4. Tendencias poéticas actuales, dossier facilitado por el profesor.
5. Federico García Lorca, *El público*. Edición de Javier Huerta. Barcelona, Planeta(Austral, 578), 2017; *El público. [El sueño de la vida]*. Edición de Antonio Monegal. Madrid, Alianza Editorial, Biblioteca García Lorca, 2000.
6. Teatro del exilio, dossier facilitado por el profesor.
7. Antonio Buero Vallejo, *El tragaluz*. Edición de Luis Iglesias Feijoo. Madrid, Austral, 2010; *[Hoy es fiesta]. El tragaluz*. Edición de Mariano de Paco. Madrid, Cátedra, 2011; *El tragaluz*. Edición de José-Ramón López García. Barcelona, Vicens Vives, 2012.
8. José Sanchis Sinisterra, *[Ñaque]. ¡Ay, Carmela!* Edición de Manuel Aznar Soler. Madrid, Cátedra, 2006.
9. Juan Mayorga, *Hamelin. [La tortuga de Darwin]*. Edición de Emilio Peral Vega. Madrid, Cátedra, 2015.
10. Angélica Liddell, *Perro muerto en tintorería: los fuertes*. Madrid, Centro Dramático Nacional, 2007; Denis Diderot, Angélica Liddell, *El sobrino de Rameau, Perro muerto en tintorería*. Madrid, Nórdica, 2008. Disponible en: <https://archivoartea.uclm.es/textos/perro-muerto-en-tintoreria-los-fuertes/>

GENERAL

GENERAL

(La bibliografía específica de autores y de obras se irá proporcionando a lo largo del curso).

Aznar Soler, Manuel (ed.), *Veinte años de teatro y democracia en España (1975-1995)*, Sant Cugat del Vallès, Associació d'Idees-CITEC, 1996.

Aznar Soler (ed.), *El exilio teatral republicano de 1939*, Sant Cugat del Vallès, Associació d'Idees / GEXEL, 1999.

Aznar Soler, Manuel (dir.), serie *Escena y literatura dramática en el exilio republicano de 1939 (2014-2024)*: 2. Juan Pablo Heras y José Paulino Ayuso (eds.), *El exilio teatral republicano de 1939 en México*. Sevilla, Renacimiento, 2014; 3. Manuel Aznar Soler y José-Ramón López García (eds.), *El exilio teatral republicano de 1939 en Argentina, Chile, Uruguay y Paraguay*. Sevilla, Renacimiento, 2022; 4. Mario Martín Gijón (ed.), *El exilio teatral republicano de 1939 en Europa*. Sevilla, Renacimiento, 2015; 5. Manuel Aznar Soler, *El exilio teatral republicano de 1939 en Francia*. Renacimiento, 2023; 6. José Ángel Ascunce Arrieta, *El exilio teatral republicano de 1939 en Centroamérica*. Sevilla, Renacimiento, 2016; 7. José-Ramón López García (ed.), *El exilio teatral republicano de 1939 en Cuba, Puerto Rico, República Dominicana, Venezuela, Brasil, Perú y Norteamérica*. Sevilla, Renacimiento, 2024; 8. Francesc Foguet, *El teatro catalán en el exilio republicano de 1939*. Sevilla, Renacimiento, 2016; 9. Inmaculada López Silva y Euloxio R. Ruibal (eds.), *El teatro gallego y el exilio republicano de 1939*. Sevilla, Renacimiento, 2016; 10. José Ángel Ascunce Arrieta, Idoia Gereñu Odriozola y Mari Karmen Gil Fombellida, *1936ko euskal erbestealdiko antzerkia. El teatro del exilio vasco de 1936*. Donostia-San Sebastián, Hamaika Bide Elkarte, 2012; 11. Ana María Arias de Cossío e Idoia Murga Castro, *Escenografía en el exilio republicano de 1939. Teatro y danza*. Sevilla, Renacimiento, 2015; 12.

Verónica Azcue y Teresa Santa María, *Mito y tradición en el teatro del exilio republicano de 1939*. Sevilla, Renacimiento, 2016; 13. Margarita Xirgu, *Epistolario*, edición y estudio introductorio de Manuel Aznar Soler y Francesc Foguet i Boreu. Sevilla, Renacimiento, 2018.

Aznar Soler, Manuel (ed.), *La literatura dramática del exilio republicano de 1939. I*. Sevilla, Renacimiento, 2018.

Bagué Quílez, Luis, *Poesía en pie de paz. Modos del compromiso hacia el tercer milenio*, Valencia: Pre-Textos, 2006.

Balibrea, Mari Paz (ed.), *Líneas de fuga. Hacia otra historiografía cultural del exilio republicano español*, Siglo XXI, Madrid, 2017.

Cano Ballesta, Juan, *La poesía española entre pureza y revolución (1920-1936)*, Madrid, Siglo XXI, 1996.

Cornago Bernal, Óscar, *La vanguardia teatral en España (1965-1975). Del ritual al juego*, Madrid, Visor, 2000.

Díaz Marcos, Ana María, *Escenarios de crisis: dramaturgas españolas del nuevo milenio*. Sevilla: Benilde, 2018.

Doménech, Ricardo, *El teatro del exilio*, edición de Fernando Doménech Rico. Madrid: Cátedra, 2013.

Dougherty, Dru y Vilches de Frutos, María Francisca, *La escena madrileña entre 1918 y 1926. Análisis y documentación*. Madrid, Editorial Fundamentos, 1990.

Dougherty, Dru y Vilches de Frutos, María Francisca, *La escena madrileña entre 1926 y 1931. Un lustro de transición*. Madrid, Editorial Fundamentos, 1997.

Floeck, Wilfried y María F. Vilches de Frutos (eds.), *Teatro y sociedad en la España actual*. Frankfurt, Vervuert, 2004.

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García de la Concha, Víctor, *La poesía española de 1935 a 1975. I. De la preguerra a los años oscuros. 1935-1944; II. De la poesía existencial a la poesía social 1944-1950*. Madrid: Cátedra, 1987, 2 vols.

García Tirado, María Antonia, y Julio E. Checa Puerta. *50 años de teatro contemporáneo: temáticas y autores*. Madrid: Secretaría General Técnica, Subdirección General de Información y Publicaciones, 2007.

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García-Teresa, Alberto, *Poesía de la conciencia crítica (1987-2011)*, Ciempozuelos (Madrid), Tierradenadie Ediciones, 2013.

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Labrador Méndez, Germán, *Letras arrebatadas. Poesía y química en la transición española*. Madrid, Devenir, 2009.

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Lanz, Juan José, *Nuevos y novísimos poetas. En la estela del 68*, Sevilla, Renacimiento, 2011.

López García, José-Ramón (ed.). *La poesía del exilio republicano de 1939. I. Historiografías, resistencias, figuraciones*. Sevilla, Renacimiento, 2018.

López García, José-Ramón (ed.). *La poesía del exilio republicano de 1939. II. Género, mitos y religión, espacios, exilio heredado*. Sevilla, Renacimiento, 2024.

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Ragué Arias, María José, *El teatro de fin de milenio en España (desde 1975 hasta hoy)*. Barcelona, Ariel, 1996.

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Vilches-de Frutos, Francisca; Pilar Nieva-de la Paz; José-Ramón López García y Manuel Aznar Soler (eds.), *Género y exilio teatral republicano: entre la tradición y la vanguardia*, Ámsterdam, Rodopi, 2014.

Software

Not any.

Language list

| Name | Group | Language | Semester | Turn |
|----------------------------|-------|----------|----------------|---------------|
| (PAUL) Classroom practices | 1 | Spanish | first semester | morning-mixed |
| (TE) Theory | 1 | Spanish | first semester | morning-mixed |