

## Literary Traditions

Code: 43021  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Spanish Language, Hispanic Literature and Spanish as a Foreign Language	OT	0

### Contact

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### Teachers

Ramon Valdes Gazquez

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### Teaching groups languages

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

### Prerequisites

The student must be able to express himself correctly both orally and in writing. For this reason, any spelling and expression errors that you may commit will lead to a decrease in the score in the final grade.

The activities, practices and works presented in the course must be original and, under any circumstances, total or partial plagiarism of external materials published in any medium will not be admitted. The eventual presentation of non-original material without properly indicating its origin will automatically result in a failure rating (0).

Likewise, it is considered that the student knows the general norms of presentation of an academic work. However, you can apply the specific rules that the teacher of the subject may indicate, if you deem it necessary.

For the first block, a basic knowledge of the history of the Golden Age theater and the reading of at least some representative texts of the same is considered essential, such as a work by Lope de Vega, Tirso de Molina or Calderón (Fuenteovejuna, El caballero de Olmedo, Don Gil de las calzas verdes or La vida es sueño, for example). Students who do not have this base are encouraged to read Ignacio Arellano's book and at least one of the works just mentioned in one of the editions recommended in the bibliography.

For the second block, it is essential to read at least Cervantes' Novelas ejemplares as well as selected fragments of other works by the author. Likewise, students must have basic knowledge of the historical and literary context of Spain in the Golden Age and the methodology of text commentary (to complete their knowledge and skills, students can consult the works referenced in the bibliography).

## Objectives and Contextualisation

In order to show the student two different processes of literary transmission, the module offers two blocks that will address texts of the same genre, dramatic literature, but in two different periods.

In the first case, the one dedicated to the theater of the Spanish Golden Age, the genre will be analyzed as a historical and documentary asset with a temporal continuity that reaches our days. In the second case, the study of contemporary Spanish and Latin American dramaturgy and the staging of dramatic texts, aims to bring the student closer to the performative dimension of the theatrical text and the translation of the word to the scene, paying special attention to the literary tradition and contemporary rewritings of the classics of the Golden Age.

In the case of block 1, the course is conceived as a presentation of the Teatro del Siglo de Oro as a historical and documentary heritage asset, both immaterial (in aesthetic terms and of an unrepeatable reality that has already passed, since the essence of the theater is its representation) and material (to the extent that we know this historical reality through a series of documents that are precisely those that allow us to reconstruct it). Stricto sensu the theater of the Golden Age as a reality lived in the time in which it was created and performed, it left never to return. But the documentary wealth, from the handwritten or printed texts of the plays, to the legal and censorial documents, the rules that governed the "corrales de comedias" where it was performed, the documentation on theater companies, which is still preserved today and that allows us to reconstruct it, although not totally, but partially, is of such variety and abundance that we can glimpse and get an idea of the richness, wonder and importance, in its own moment, of this literary, historical, social and cultural phenomenon. A phenomenon that, with greater or lesser fortune, survived over the centuries and that brought the Spanish theater from Madrid to Amsterdam, where Lope was seen more than any other Dutch author, and not only to Amsterdam, but also to Paris, Germany, and Denmark. or to Lithuania. Or that he caused pre-revolutionary choirs to be sung after Fuenteovejuna's performance when it was performed in Moscow in 1870. That poets such as Goethe or Federico García Lorca would notice and inspire him. This is how a cultural richness and a literary tradition that continues to this day was born and survived. Our object of attention will be multiple from literary authors and texts to theater companies and representations; from copyists of manuscripts or the role played by printers, to translations, recasts, adaptations and versions; from the influence of the evolution of aesthetic ideas to the political instrumentalization of the theater. And from the premiere at the time or a representation of the time in Alcorcón to the classical theater festivals or the National Classical Theater Company or the premiere in Tokyo in the 21st century, as a reality fully alive at the time, and alive today. The entire course will also be guided by a constant observation of the richness and digitization procedures of our bibliographic and cultural heritage.

In block 2, the work of Cervantes will be studied as an archetype of the different literary traditions that make up the Spanish Golden Age: from classical Greco-Roman literature to contemporary Italian, through epic, chivalric books, picaresque, etc. Therefore, we will analyze how all these elements come together in Cervantes' texts, in order to actually draw a fairly complete panorama of the multiple trends, fashions and genres that coexist in the West in the transition from the 16th to the 17th century. This perspective will allow us to understand, in a second moment of the course, the birth of another tradition that begins with Cervantes: the modern novel.

The course will combine theoretical sessions with practical ones. In the latter, selected fragments of Cervantes' works will be read, comparing them with their sources to understand how their use is specified in each case (direct, indirect, literal, parodic, etc.).

## Competences

- Comentar un text des del punt de vista filològic, lingüístic i literari.
- Dissenyar i dur a terme un treball de recerca sobre qualsevol tema relacionat amb l'àmbit d'estudis del màster
- Identificar les varietats diatòpiques, diastràtiques i diafàsiques de l'espanyol.

- Que els estudiants sàpiguen aplicar els coneixements adquirits i la seva capacitat de resolució de problemes en entorns nous o poc coneguts dins de contextos més amplis (o multidisciplinaris) relacionats amb la seva àrea d'estudi.
- Que els estudiants siguin capaços d'integrar coneixements i enfrontar-se a la complexitat de formular judicis a partir d'una informació que, tot i ser incompleta o limitada, inclogui reflexions sobre les responsabilitats socials i ètiques vinculades a l'aplicació dels seus coneixements i judicis.
- Que els estudiants tinguin les habilitats d'aprenentatge que els permetin continuar estudiant, en gran manera, amb treball autònom a autodirigit.
- Realitzar una exposició oral sobre qualsevol tema relacionat amb l'àmbit d'estudis del màster.
- Relacionar els autors i els textos literaris escrits en espanyol amb el context de les seves circumstàncies culturals, socials i històriques.
- Relacionar els autors i els textos literaris escrits en espanyol amb les recerques recents sobre les tradicions europees des de l'Edat Mitjana fins a l'actualitat.
- Relacionar els autors i els textos literaris produïts en l'àmbit de l'Amèrica Llatina amb el context de les seves circumstàncies culturals, socials i històriques.
- Tenir coneixements que aportin la base o l'oportunitat de ser originals en el desenvolupament o l'aplicació d'idees, sovint en un context de recerca.
- Tenir un domini d'especialista de les principals orientacions en l'estudi de la transmissió textual i de les diferents fases de l'edició d'un text.
- Utilitzar els recursos bibliogràfics i tecnològics propis de la recerca lingüística i literària.

## Learning Outcomes

1. Analitzar la presència de determinats motius i temes literaris en la literatura espanyola i en altres literatures i tradicions literàries.
2. Analitzar la relació entre diferents expressions artístiques i culturals i autors i obres literàries produïdes a l'Amèrica Llatina.
3. Aplicar adequadament les estratègies de la comunicació no verbal.
4. Aplicar les tècniques i mètodes propis del comentari filològic de textos literaris.
5. Argumentar adequadament la hipòtesi pròpia en relació amb els fenòmens literaris estudiats en el mòdul.
6. Argumentar la pertinència dels judicis propis i la dels aliens en relació amb el problema lingüístic objecte d'estudi.
7. Avaluar el grau de cohesió i coherència discursiva d'un text escrit en funció del seu context de producció i interpretació.
8. Elaborar el guió d'una exposició oral clara i ordenada sobre els temes d'estudi del mòdul
9. Elaborar hipòtesis que permetin interpretar, en el seu context, els problemes literaris abordats en el mòdul.
10. Elaborar hipòtesis que permetin relacionar els fenòmens literaris abordats en el mòdul amb fenòmens literaris semblants procedents d'altres tradicions culturals.
11. Exposar oralment la pròpia hipòtesi adaptant el tipus d'exposició al caràcter del text literari estudiat.
12. Identificar i esmenar els errors produïts per la transmissió textual.
13. Identificar la presència de fenòmens socials i històrics a la producció literària de l'Amèrica Llatina.
14. Identificar l'emergència, a la producció literària en espanyol, de fenòmens socials i històrics que es troben en la base de l'escriptura dels textos considerats.
15. Identificar trets estilístics i tècniques literàries comunes en diferents tradicions literàries i culturals.
16. Interpretar críticament diverses hipòtesis elaborades per explicar els fenòmens literaris abordats en el mòdul.
17. Interpretar críticament la bibliografia relacionada amb els continguts estudiats en el mòdul.
18. Relacionar autors i textos literaris en l'àmbit d'un gènere o corrent literari.
19. Seleccionar la bibliografia adequada per interpretar els principals textos literaris escrits en espanyol des de la perspectiva d'un lector estranger.
20. Utilitzar de manera adequada la terminologia pròpia dels estudis abordats en el mòdul.

## Content

## BLOCK I.

### THE THEATER OF THE GOLDEN CENTURY: A LIVING TRADITION AI

1. Previous considerations. Critical construction and historical reality. The digitization of heritage and history.
  2. The birth of the new comedy. The union, the theatrical business, its re
  3. The performance spaces: the "corral de comedias". Virtual reconstruct
  4. Lope de Vega: the autograph manuscripts. The publishing business of
  5. The new comedy. Lope cycle and Calderón cycle.
  6. The spaces of representation: the court. The apparatus theater. Lope :
  7. The survival of classical theater. Beyond its time and its borders.
  8. Two great milestones: the myth of Don Juan and Fuenteovejuna.
  9. Imitations, adaptations, recasts ... Reverberations.
  10. Federico García Lorca and La barraca. The pedagogical missions. AI
  11. The theater of the Golden Age in the 20th century. The National Clas
  12. The theater of the Golden Age in the digital age. Representation, res
  13. The theater of the Golden Age: canon and extension of the repertoire

## BLOCK II.

### Cervantes, Glossator of the Western Literary Tradition

1. Introduction to Cervantes: his life and his work. The dimension of a classic.
2. The culture of Cervantes, I: training, direct readings, knowledge acquired in anthologies, miscellanies and compilations.
3. The culture of Cervantes, II: classics and moderns.
4. Rhetoric and poetics, I: sources.
5. Rhetoric and poetics, II: modes (imitation, invention, gloss).
6. The *Novelas ejemplares* as a catalog of the prose genres: the pastoral novel, the Byzantine novel, the picaresque novel, the dialogues genre...
7. *Don Quijote de la Mancha*: epic in prose.
8. *Don Quijote de la Mancha*: folklore, romances, books of chivalry, sentimental novel, Moorish novel.
9. The art of inserting: poetry in *La Galatea*, novels in *Don Quijote de la Mancha*, digressions in *Persiles*.
10. The *Canto de Calíope* and the *Viaje del Parnaso*, catalog of poetry.
11. The theater of Cervantes: the model before Lope.
12. Cervantes, creator of the modern novel: a diachronic perspective.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	90	3.6	1, 2, 5, 6, 11, 12, 13, 14, 15, 16, 18
Type: Supervised			

Resolution of exercises, debates and realization of practical activities	30	1.2	3, 8, 9, 10, 11, 17, 19, 20
Type: Autonomous			
Preparations and presentation of works and personal study	30	1.2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

The methodology of the subject is based on a conception of traditional Philology, to which the perspectives, above

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Participation and oral presentation in class	20%	0	0	3, 8, 11
Preparation of two monographic works	40% + 40%	0	0	1, 2, 4, 5, 6, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20

The evaluation of the subject will be made from a two monographics work (50% + 50% of the grade), previously agreed with the teachers, which will deal with the Golden Age or contemporary theater, and its staging.

The following considerations should also be taken into account:

- The course readings are compulsory.
- The student must obtain a final grade equal to or greater than 5 to pass the course.

Making mistakes in spelling, vocabulary and syntax will have a penalty of 0.25 on the final mark of each of the activities.

### DELIVERY DATES AND REVIEW OF QUALIFICATIONS

The delivery dates of these proofs are to be agreed between the teacher and the students.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

### SINGLE ASSESSMENT

The single assessment will consist of the completion of the same exercises of the continuous assessment that must be recorded in the date agreed between the teacher and the students. The same system as for continuous assessment will be applied. The student will receive the grade of "Not assessable" as long as he has not delivered more than 1/3 of the assessment activities.

## PLAGIARISM AND OTHER IRREGULARITIES

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.

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

## NOT ASSESSED/NOT SUBMITTED

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 1/3 of the assessment items.

## Bibliography

### BLOCK I:

#### Propedeutics:

All students are considered to have taken a course in their career where attention has been paid to the theater of the Golden Age. Those who consider that their knowledge might not be sufficient can read Ignacio Arellano's book:

Ignacio Arellano, *Historia del teatro español del siglo XVII*, Cátedra, Madrid, 2005.

In the current circumstances, the most prudent option could be to buy it in a bookstore or those who live abroad online. All students are considered to have read in a good annotated edition (editorials Cátedra, Crítica, Castalia) at least one of the following works:

Lope de Vega, *Fuenteovejuna*, *El caballero de Olmedo* (ed. Francisco Rico), *El castigo sin venganza* (ed. Alejandro García Reidy), Tirso de Molina, *Don Gil de las calzas verdes*; Pedro Calderón de la Barca, *La vida es sueño* (ed. Evangelina Rodríguez Cuadros or José María Ruano de la Haza).

These works can also be translated for foreign students, but only if these translations are accompanied by clarifying notes and the corresponding preliminary study or introductory study. There are two editions that are digitalized online and that may be useful for foreign students:

Lope de Vega, *Fuenteovejuna*, edición del grupo de investigación PROLOPE en colaboración con la compañía Rakatá, PPU, Barcelona, 2009. [[enlace](#)]

Lope de Vega, *El castigo sin venganza*, edición del grupo de investigación PROLOPE en colaboración con Fundación Siglo de Oro, PPU, Barcelona, 2010. [[enlace](#)]

Two online editions are offered for students who know the works and editions mentioned so far and who want, freely, to expand their background (it is not mandatory and it is advisable, in this case, to pay attention not only to the work but also to the type of edition and understand the new ways of accessing literary heritage):

Lope de Vega, *La dama boba*. *Edición crítica y archivo digital*. Bajo la dirección de Marco Presotto y con la colaboración de Sònia Boadas, Eugenio Maggi y Aurèlia Pessarrodona. PROLOPE, Barcelona; Alma Mater Studiorum - Università di Bologna, CRR-MM, Bologna, 2015. doi:10.6092/UNIBO/LADAMABOBA [[enlace](#)]

Lope de Vega, *Mujeres y criados*. *Edición en línea*, grupo PROLOPE, ed. Alejandro García Reidy, coord. Ramón Valdés Gázquez y Sònia Boadas, Bellaterra, Grupo de investigación PROLOPE - Universitat Autònoma de Barcelona, 2014. [[enlace](#)]

Other secondary bibliography:

ÁLVAREZ BARRIENTOS, Joaquín *et al.*, *Clásicos después de los clásicos*, en *Cuadernos de teatro clásico*, 5 (1990).

BASTIANES, María, Esther Fernández y Purificació Mascarell (eds.), *Diálogos en las tablas. Últimas tendencias de la puesta en escena del teatro clásico español*, Kassel, Reichenberger, 2014.

GARCÍA MASCARELL, Purificación, *El Siglo de Oro español en la escena pública contemporánea. La Compañía Nacional de Teatro Clásico (1986-2011)*, tesis doctoral en línea leída dirigida por Teresa Ferrer y presentada en la Universitat de València, 2014. [[enlace](#)]

GARCÍA SANTO-TOMÁS, Enrique, *La musa refractada: literatura y óptica en la España del Barroco*, Madrid, Iberoamericana, 2015.

HUERTA CALVO, Javier (coord.), *Historia del teatro español*, Madrid, Gredos, 2003.

PAULINO, José, y Mar ZUBIETA, *La Generación del 27 lee, escribe y representa a los clásicos*, en *Cuadernos de teatro clásico*, 26 (2010).

RODRÍGUEZ GARCÍA, Eva, *La puesta en escena de Lope de Vega*, tesis doctoral, Universidad de Oviedo, 2014. Disponible en: <http://hdl.handle.net/10651/25565>

RUANO DE LA HAZA, José María, *La puesta en escena en los teatros comerciales del Siglo de Oro*, Madrid, Castalia, 2000.

VEGA, Lope de, *Arte nuevo de hacer comedias*, Felipe B. Pedraza y Pedro Conde Parrado (ed.), Cuenca, Universidad de Castilla-La Mancha, 2016.

WHEELER, Duncan, *Golden Age Drama in Contemporary Spain. The comedia on page, stage and screen*, Wales, University of Wales Press, 2012.

BLOCK II.

Throughout the course, anthologies of texts and a specific bibliography of the works and topics studied will be provided.

Scholarly editions of cervantine works

Cervantes, Miguel de, *Comedias y tragedias*, dir. Luis Gómez Canseco, Real Academia-Espasa-Madrid, 2016, 2 vols.

Cervantes, Miguel de, *Don Quijote de la Mancha*, dir. Francisco Rico, varias ediciones: Crítica, Barcelona, 2004, 2 vols.; Real Academia-Espasa, Madrid, 2015, 2 vols.

Cervantes, Miguel de, *Entremeses*, ed. Alfredo Baras, varias ediciones: Real Academia Española-Espasa, Madrid, 2012.

Cervantes, Miguel de, *La Galatea*, ed. Juan Montero, varias ediciones: Crítica, Barcelona, 1996; Real Academia Española-Espasa, Madrid, 2014.

Cervantes, Miguel de, *Novelas ejemplares*, ed. Jorge García, varias ediciones: Crítica, Barcelona, 2001; Real Academia Española-Espasa, Madrid, 2013.

Cervantes, Miguel de, *Los trabajos de Persiles y Sigismunda*, ed. Laura Fernández, est. prel. Isabel Lozano, notas Ignacio García Aguilar y Carlos Romero, Real Academia Española, Madrid, 2017.

Cervantes, Miguel de, *Viaje del Parnaso y poesías sueltas*, ed. José Montero y Fernando Romo, Real Academia Española-Espasa, Madrid, 2016.

## Basic theoretical studies

Alatorre, Antonio, "Perduración del ovillejo cervantino", *Nueva Revista de Filología Hispánica*, XXXVIII (1990), pp. 643-674.

Alarcos, Emilio, "Cervantes y Boccaccio", en *Homenaje a Cervantes*, ed. F. Sánchez Castañer, Mediterráneo, Valencia, 1950, pp. 345-383.

Alarcos Martínez, Miguel, *Tradición clásica en el "Persiles" y reelaboración cervantina: el influjo de Heliodoro y Virgilio*, tesis doctoral, Universidad de Oviedo, Oviedo, 2011.

Alvar, Carlos, "Los libros de caballerías y el *Quijote*", en *Silva. Studia Philologica in Honorem Isaías Lerner*, ed. Isabel Lozano y Juan Carlos Mercado, Castalia, Madrid, 2001, pp. 23-35.

Aradra Sánchez, Rosa María, "Cervantes desde la retórica. Viaje al centro del canon", *Bulletin Hispanique*, CXVII, 1 (2015), pp. 209-230.

Barnés Vázquez, Antonio, "*Yo he leído en Virgilio*". *Análisis sincrónico de la tradición clásica en el "Quijote"*, tesis doctoral, Universidad de Granada, Granada, 2008.

Bleuca, Alberto, "Cervantes y la retórica (*Persiles*, III, 17)", en *Lecciones cervantinas*, ed. Aurora Egido, Caja de Ahorros y Monte de Piedad de Zaragoza, Aragón y Rioja, Zaragoza, 1985, pp. 131-147.

García López, Jorge, "*Rinconete y Cortadillo* y la novela picaresca", *Cervantes. Bulletin of the Cervantes Society of America*, XIX, 2 (1999), pp. 113-124.

García López, Jorge, *Cervantes: La figura en el tapiz*, Pasado y Presente, Barcelona, 2015.

Garrido Gallardo, Miguel Ángel, "Cervantes y la preceptiva literaria", *Anales cervantinos*, XLVI (2014), pp. 179-202.

Márquez Villanueva, Francisco, *Fuentes literarias cervantinas*, Gredos, Madrid, 1973.

Muñoz Sánchez, Juan Ramón, "Cervantes, *novelliere*", *Boletín de la Real Academia Española*, XCVIII (2018), pp. 177-196.

Muñoz Sánchez, Juan Ramón, "Cervantes, lector de Gibaldi Cinzio y Gaitán de Vozmediano: de *Gli Ecatommiti* y la *Primera parte de las cien novelas* a *Los trabajos de Persiles y Sigismunda*", *Anales cervantinos*, LI (2019), pp. 197-229.

Lausberg, Heinrich, *Manual de retórica literaria*, Gredos, Madrid, 1995, 3 vols.

Pedraza Jiménez, Felipe B., "La cultura de Cervantes y la construcción de la novela moderna", *Anuario brasileño de estudios hispánicos*, XXVI (2016), pp. 13-30.

Porqueras Mayo, Alberto, "Cervantes y la teoría poética", en [Actas del II Coloquio Internacional de la Asociación de Cervantistas](#), Anthropos, Barcelona, 1990, pp. 83-98.

Rico, Francisco, *El texto del "Quijote"*, Destino, Barcelona, 2005.

Riley, Edward C., *Teoría de la novela en Cervantes*, Taurus, Madrid, 1966.

Ruiz Pérez, Pedro, *La distinción cervantina, poética e historia*, Centro de Estudios Cervantinos, Alcalá de Henares, 2006.

VV.AA., *Suma cervantina*, ed. Juan Bautista Avallé Arce y Edward C. Riley, Tamesis, Londres, 1973.

## Historial and literary context of the Spain of the Golden Age

Bennassar, Bartolomé, y Bernard Vincent, *España: los siglos de oro*, Crítica, Barcelona, 2000.



Deleito y Piñuela, José, *La mala vida en la España de Felipe IV*, Alianza, Madrid, 2014.

Díaz-Plaja, Fernando, *La vida cotidiana en la España del Siglo de Oro*, Clío, Madrid, 1994.

Egido, Aurora, *Siglos de Oro: Barroco, 3/1, Historia y crítica de la literatura española*, dir. Francisco Rico, Crítica, Barcelona, 1992.

García López, Jorge, Eugenia Fosalba y Gonzalo Pontón, *La conquista del clasicismo (1500-1598)*, en José Carlos Mainer, dir., *Historia de la literatura española*, II, Crítica, Barcelona, 2013.

Jones, Royston Oscar, *Historia de la literatura española, 2, Siglo de Oro: prosa y poesía*, Ariel, Barcelona, 1974.

López Estrada, Francisco, *Siglos de Oro. Renacimiento, 2, Historia y crítica de la literatura española*, dir. Francisco Rico, Crítica, Barcelona, 1980.

López Estrada, Francisco, *Siglos de Oro. Renacimiento, 2/1, Historia de la literatura española*, dir. Francisco Rico, Crítica, Barcelona, 1991.

Pérez Priego, Miguel Ángel, *Literatura española medieval (el siglo XV)*, Editorial Universitaria Ramón Areces, Madrid, 2013.

Ruiz Pérez, Pedro, *Manual de estudios literarios de los Siglos de Oro*, Castalia, Madrid, 2003.

Ruiz Pérez, Pedro, *El siglo del arte nuevo (1598-1691)*, en José Carlos Mainer, dir., *Historia de la literatura española*, III, Crítica, Barcelona, 2015.

Wardropper, Bruce W., *Siglos de Oro: Barroco, 3, Historia y crítica de la literatura española*, dir. Francisco Rico, Crítica, Barcelona, 1983.

Wilson, Edward. M., y Duncan Moir, *Historia de la literatura española, 3: Siglo de Oro: teatro*, Ariel, Barcelona, 1974.

Literary text commentary methodology

Alarcos Llorach, Emilio, *El comentario de textos*, Castalia, Madrid (existen distintas eds.).

Lázaro Carreter, Fernando, *Cómo se comenta un texto literario*, Cátedra, Madrid (existen distintas eds.).

Suárez Miramón, Ana, y María Clementa Millán Jiménez, *Introducción a la literatura española: guía práctica para el comentario de texto*, UNED, Madrid, 2011.

## Software

<https://lopeyelteatro.bne.es/>

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Spanish	first semester	afternoon