



Universitat de Lleida

DEGREE CURRICULUM
**THEATRE WORKSHOPS IN
ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2019-20

Subject's general information

Subject name	THEATRE WORKSHOPS IN ENGLISH			
Code	101294			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		
	Number of credits	6		
	Number of groups	1		
Coordination	CASADO GUAL, NURIA			
Department	ENGLISH AND LINGUISTICS			
Teaching load distribution between lectures and independent student work	90h of workshop work 60h of independent student work			
Language	English			
Distribution of credits	6 practical ECTS (100% practical course)			

Teaching staff

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
CASADO GUAL, NURIA	ncasado@dal.udl.cat	6	

Subject's extra information

This is a **PRACTICAL THEATRE COURSE** that results in the devising process of **CREATING** and **PERFORMING** a **PLAY**, and which **includes final public performances for secondary schools and for the university community**. **Please go to Development Plan for course calendar details.**

There are **different ways (translated into evaluation itineraries)** in which students can develop the course competences and complete their evaluation, and **NOT ALL OF THEM** include **BEING AN ACTOR** in the play. **Please see the Evaluation section for more details.**

Images of last year's workshop and show can be seen at:

https://photos.google.com/share/AF1QipNEOzKdV7Z07dY_9JaUewwTEtNVB23fzbn08bl4GesBIYqMDBkYBIxc-w75Qy3gZA?key=d19IV1hGWnR4dkdXU0E5ZGtONjV1VVBoSXFWRWkdn

For any queries, please contact Núria Casado Gual at ncasado@dal.udl.cat

Learning objectives

This subject has the following **general learning objectives**, which are derived from the English Studies programme:

- To develop the students' interpersonal communication
- To train experts in the creation, revision and/translation of texts in English
- To train future secondary-school and university faculty

- To help students understand literary texts in a critical way

The **specific learning objectives** of this course are:

1. To participate in the process of devising a play or show from different technical and/or artistic perspectives.
2. To know the different research fields and artistic or technical professions whereby the process of devising a show can be analyzed.
3. To know the connections between drama, playwriting and theatre devising.

4. To reflect upon the process of devising and performing a play, including the cultural text that is derived from such process.

5. To improve oral and writing skills in English (level C1.2)

Subject contents

Theatre Workshop in English: Understanding the Mechanics and Languages of the Theatre through Practice

Participation in a theatre workshop from **ONE of these perspectives:**

- The actor's experience (emphasis on artistic/communicative skills) - Artistic Itinerary
- The stage manager's viewpoint (emphasis on creative/pedagogical skills) - Pedagogical Itinerary
- The production assistant's perspective (emphasis on technical skills and cultural management) - Technical Itinerary

General contents:

- Basic elements in theatre communication
- The theatre: the art of collaboration

Specific contents (for each itinerary):

ARTISTIC ITINERARY:

- Physical and vocal training
- Improvisation techniques and acting registers
- Introduction to singing, dancing and acrobatic techniques
- Processes of characterization
- Collective scenes

PEDAGOGICAL ITINERARY:

- Basic training for actors and directors
- Basic elements of theatre direction
- Blocking (or movement direction)
- Didactic approaches to theatre
- Group management and leadership strategies

TECHNICAL ITINERARY:

- Theatre production
- Theatre communication and marketing
- Introduction to light design
- Introduction to sound and music design
- Applied drama for research purposes

Public performances: 16th and 17th May (including 1 matiné on Wednesday and 2 evening shows on Thursday)

Portfolio deadline: 30th May

Methodology

The course will be developed through practical seminars related to the contents specified in the corresponding section. The formative activities used in these seminars will be:

- practical activities (related to actors' training, directing, producing, and theatre-devising)
- analyses of practical tasks
- preparation of written and oral tasks to be developed in the seminars/rehearsals/performances

Development plan

A Wiki related to the Itineraries of evaluation that will be published in October should be completed by December 2nd (a Sakai message will be sent about this)

The course/workshop starts on **February 10th and finishes on May 21st 2020.**

Each week consists of 3 rehearsal sessions (Mondays and Tuesdays from 1.00pm to 3.00pm, and Wednesdays from 9.00 to 11.30, which are held at the studio of the Faculty of Arts (room 3.17b).

Public performances: 20th (matinée) and 21st (evening performances) of May 2019 (last day of the course).
(On the two performance days, participants should be available between 8am and 3pm on the 20th and from 4pm to 10pm on the 21st).

No sessions will follow the days of the last public performance since the course hours will have been completed by then.

Portfolio deadline: 19th June 2019

Evaluation

The evaluation will consist of three parts for each of the itineraries, with different percentages of evaluation ascribed to each of them, which are detailed as follows:

ARTISTIC ITINERARY:

Training and artistic discipline (oral tasks): 20%

Technical tasks (written and oral tasks): 20%

Artistic tasks (written and oral tasks): 20%

Final performances (oral task): 25%

Portfolio (written task): 15%

PEDAGOGICAL ITINERARY:

Team coordination (written and oral tasks). 25%

Workshop tasks (written and oral tasks): 30%

Final performances (oral task): 25%

Portfolio (written task): 20%

TECHNICAL ITINERARY:

Technical training (oral tasks): 15%

Team coordination (oral and written tasks): 15%

Workshop tasks (written and oral tasks): 20%

Final performances (oral task): 25%

Portfolio (written task): 25%

* The level of English will be taken into account for this subject for both the oral and written tasks. **Students should show evidence of having reached at least level C1** in their oral and written tasks.

**** If a student with a work contract requests the procedure of alternative assessment, the work calendar and forms of evaluation will be adapted to those of the university in such special cases.**

Bibliography

Recommended bibliography (for general reference):

Alexandroff, Ivaylo. *Architectonics of Theatricality: Theatre Performance in a Semiotic Perspective*. Peter Lang, 2015.

Aston, Elaine, and George Savona. *Theatre as Sign-System. A Semiotics of Text and Performance*. London and New York: Routledge, 1991.

Barker, Howard. *Arguments for a Theatre*. 1989. Manchester: Manchester University Press, 1997.

Bentley, Eric. *The Life of the Drama*. London: Methuen, 1965.

Bratton, Jacky. *New Readings in Theatre History*. CUP. 2003.

Brook, Peter. *The Empty Space*. London: Penguin, 1968.

Carlson, Marvin. *Theatre Semiotics. Signs of Life*. Bloomington and Indianapolis: Indiana University Press, 1990.

Counsell, Colin, and Laurie Wolf, eds. *Performance Analysis. An Introductory Coursebook*. London: Routledge, 2001.

Lennard, John, and Maru Luckhurst. *The Drama Handbook: A Guide to Reading Plays*. OUP, 2002.

Esslin, Martin. *The Field of Drama*. London: Methuen, 1987.

Fortier, Mark. *Theory/Theatre. An Introduction*. London: Routledge, 1997.

Kowzan, Tadeusz. *Literatura y Espectáculo*. 1970. Trans. Manuel García Martínez. Madrid: Taurus, 1992.