



Universitat de Lleida

DEGREE CURRICULUM  
**THEATRE WORKSHOPS IN  
ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2018-19

Subject's general information

<b>Subject name</b>	THEATRE WORKSHOPS IN ENGLISH			
<b>Code</b>	101294			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in English Studies	3	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		
	<b>Number of credits</b>	6		
	<b>Number of groups</b>	1		
<b>Coordination</b>	CASADO GUAL, NURIA			
<b>Department</b>	ENGLISH AND LINGUISTICS			
<b>Teaching load distribution between lectures and independent student work</b>	90h of workshop work 60h of independent student work			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	English			
<b>Distribution of credits</b>	6 practical ECTS (100% practical course)			

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 the university community (see Development Plan for course calendar details).

There are different ways in which students can develop the course competences and complete their evaluation, and not all of them include performing in the play. Please see the Evaluation section for more details.

## 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 3rd (a Sakai message will be sent about this)

The course/workshop starts on **February 14th and finishes on May 16th 2019.**

**Each week consists of 3 rehearsal sessions** (Mondays and Tuesdays from 1.00pm to 3.00pm, and Wednesdays from 9.30 to 12.30 -or alternatively from 9.30 to 11.30, depending on the week), which are held at the studio of the Faculty of Arts (room 3.17b). The only exception to this is the first week of the workshop, which starts on Thursday, and the last week (performance week) due to the special schedule of the public performances (to be specified later in the course).

**Public performances: 15th (matinée) and 16th (evening performances) of May 2019 (last day of the course)**

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

**Portfolio deadline: 17th 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:

Workshop tasks (written and oral tasks): 60%

Final performances (oral task): 20%

Portfolio (written task): 20%

### PEDAGOGICAL ITINERARY:

Workshop tasks (written and oral tasks): 50%

Final performances (oral task): 25%

Portfolio (written task): 25%

### TECHNICAL ITINERARY:

Workshop tasks (written and oral tasks): 50%

Final performances (oral task): 30%

Portfolio (written task): 20%

\* 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.

## 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.