



Universitat de Lleida

DEGREE CURRICULUM
**THEATRE WORKSHOPS IN
ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2021-22

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
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	4	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	<p>This is a completely practical course that derives from a special action of the Department of English and Linguistics. Therefore, it has a special schedule that includes:</p> <p>60h of workshop work (in the official timetable) + 50h of complementary sessions indicated in the development plan (including the performance days)</p> <p>90h of independent student work</p>			
Important information on data processing	Consult this link for more information.			
Language	English			
Distribution of credits	6 practical ECTS (100% practical course)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
CASADO GUAL, NURIA	nuria.casado@udl.cat	6	Tuesday from 12h to 13h (via appointment in order to decide where it would take place: at office 2.29 or at the studio)

Subject's extra information

This is an **entirely PRACTICAL COURSE** that explores theatrical creativity in the form of a workshop. For one semester, the participants of the workshop form a students' company of artists in which every member has specific responsibilities and roles within a process or processes of collective creation.

Please read the Development Plan for more details on estimated calendar and special schedule of the course.

Please read the Evaluation section for more information on the assessment itineraries (or roles in the theatre company) students can choose from.

Please visit the Department's webpage to see the results of previous workshops at:
http://www.dal.udl.cat/en/activitats/teatre_en_angles/

For any queries, please contact Núria Casado Gual at nuria.casado@udl.cat

Learning objectives

This subject has the following **general learning objectives**, which are derived from **the learning outcomes** of its associated subject in the English Studies programme:

- To apply knowledge about drama and theatre in English in the development of an artistic project resulting in a devised play
- To gain in-depth knowledge of literature as an art or cultural product through practice, and learn about its interaction with the historical and social context from which it emerges and/or to which it refers

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

1. To participate in a creative process aimed at devising a show by resorting to strategies, languages and codes of the performing arts.
2. To know the connections between drama, playwriting or script-writing or adaptation, and theatre devising.
3. To improve oral and writing skills in English (level C1.2)

Competences

This subject develops the following competences from the degree in English Studies;

a) General competences

CG3 To show creativity and initiative

CG4 To apply the principles and implications of academic and professional ethics in academic assignments
CG6 To be able to work in (intra- and interdisciplinary) teams and manage personal relationships
CG8 To be able to adapt to new situations
CG9 To show motivation and discipline in producing high-quality work
CG13 To apply theoretical knowledge to practice

b) Specific competences

CE7 To apply knowledge to the professional world

Subject contents

The workshop will take into account the five blocks described below, with a strong emphasis on the PROCESS OF CREATION AND DEVISING that will emerge rather than on the RESULTS of the workshop (especially if the circumstances caused by the evolution of the covid-19 pandemic make it especially necessary). Whereas blocks 1-4 will develop through in-person sessions, block 5 corresponds with the students' independent study time.

BLOCK 1: CREATING THE COMPANY

1. Theatre Training

- Trust games and cooperative exercises
- Acting techniques and exercises
- Experimenting with registers, forms and genres

2. Exploring worlds

- Improvisation games: creating characters, devising situations
- Creation and performance based on documentary sources
- Acting / Playwriting / Direction exercises based on dramatic or fictional texts

BLOC 2: THE DRAMATIC UNIVERSE

- Analysis of the dramatic text: theme/s, characters, context, register(s)
- Dramatis Personae
- Conflict types
- Sequence of situations
- Languages of performance

BLOC 3: DEVISING THE PLAY

- Creating teams
- Space design
- Planning structures
- Processes and forms of character creation
- Blocking
- Integrating languages and registers of performance
- Creating rhythms

BLOC 4: THE PLAY IN PERFORMANCE

- The mise-en-scène: technical aspects
- Production and communication
- Didactic approaches for the ESL classroom
- Reception: the creative process and/or the show as artistic form and cultural product

BLOC 5: REFLECTION

- Analysis of the creative processes of the workshop
- Theatre as a collective, multidisciplinary art of representation
- Languages of performance as tools of communication and expression
- Theatre as source of knowledge

Depending on the circumstances related to the pandemic that may affect the development of the workshop, either the form or dates of the performances, or both, may be submitted to change.

PERFORMANCE DATES: 25th of May (matinées for secondary-school students) and 26th of May (evening performances) of 2022.

End of the workshop: 26th May 2022

Deadline of reflective diary: 10th June 2022

Methodology

The course will be developed through practical sessions (a combination of seminars and rehearsals) 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, playwriting/script-writing, producing, and theatre-devising).
- analyses of practical tasks aimed at improving the creation process(es) and at consolidating the students' learning process.
- preparation of written and oral tasks to be developed in the seminars/rehearsals/performances.
- the elaboration of a reflective diary corresponding to the contents specified in block 5.

Due to the practical nature of this workshop, all sessions will be developed in person unless the evolution of the pandemic requires a change of methodology.

Development plan

The course/workshop starts on **February 7th and finishes on May 26th 2022.**

Each week consists of 2 weekly sessions for Blocks 1 and 2 (Mondays and Tuesdays from 1.00pm to 3.00pm), and of 3 weekly sessions for Blocks 3 and 4. (Mondays and Tuesdays from 1pm to 3pm + a third session on Wednesdays from 9.00 to 11.00-11-30h when necessary).

Public performances (unless a change of date is necessary due to the pandemic): 25th of May (matinées) and 26th of May (evening performances and last day of the workshop). (On the two performance days, participants should be available between 9am and 3pm for the matinées, and from 4pm to 10.30pm for the last day).

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

Portfolio deadline: 10th June 2022.

Evaluation

Participation in the theatre workshop is possible from **ONE of these perspectives:**

- *The actor's experience (emphasis on artistic/communicative skills) - Artistic Itinerary*
- *The direction/production assistant's viewpoint (emphasis on technical/creative/pedagogical skills) -*

Pedagogical & Creative Itinerary

Each itinerary will have its own TASKS, all of which are complementary and necessary for the creative process and final performances derived from the workshop. Both itineraries will be evaluated in the following way:

Participation: 15%*

Tasks derived from the creative and devising process: 30%

Tasks related to the final performances: 30%

Reflective Journal: 25%

Please bear in mind that:

*** Independently from its value within the general mark, participating in all classes regularly is a course requirement in order to obtain a pass mark.**

**** 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.**

**** The average mark will not be estimated unless the Reflective Journal receives a PASS mark.**

***** Any form of plagiarism detected in the reflective journal will result in "0" points as the mark for this part of the assessment.**

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.

Benedetti, Jean. *Stanislavski and the Actor*. London: Methuen Drama, 1998.

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.

Casado Gual, Núria, Escobosa, Gisel.la, Mas, Guillem, eds. *Not about You and Life Is for the Living: Two University Plays*. Edicions de la Universitat de Lleida, 2020.

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

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.

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

Mamet, David. *True and False: Heresy and Common Sense for the Actor*. New York: Vintage Books, 1997.

Murphy, Vincent. *Page to Stage: The Craft of Adaptation*. University of Michigan, 2013.

O'Brien, Nick, and Anne Sutton. *Theatre in Practice: A Student's Handbook*. London and New York: Routledge, 2018.

Radosavijevi, Duska. *Theatre-Making: Interplay Between Text and Performance in the 21st-Century*. Basingstoke: Palgrave Macmillan, 2013.

Stephenson, Jenn. *Insecurity: Perils and Products of Theatres of the Real*. Toronto: University of Toronto Press, 2019.

Thorpe, Jess, and Tashi Gore. *A Beginner's Guide to Devising Theatre*. London: Methuen Drama, 2020.

Warren, Jason. *Creating Worlds: How To Make Immersive Theatre*. London: Nick Hern Books, 2017.