



Universitat de Lleida

DEGREE CURRICULUM

THEATRE WORKSHOPS IN ENGLISH

Coordination: CASADO GUAL, NURIA

Academic year 2022-23

Subject's general information

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| 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 | This is an entirely practical course that derives from a special action of the Department of English and Linguistics. Therefore, it has an extended schedule that includes: 60h of workshop work (in the course official timetable) + 50h of complementary sessions (ndicated in the development plan, including intensive sessions before and during the performance days) 90h of independent student work | | | |
| 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 theatre 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. The workshop's director/teacher proposes a play/show to the student-artists, which is devised and mounted throughout the semester, and staged in several public performances (between 2 and 3) at the end of the work calendar.

Please read the Development Plan for more details on estimated calendar and special schedule of the course: attendance to all sessions is compulsory.

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 learnig outcomes** of its associatd 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 interacion 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 consist of the following STAGES:

STAGE 1: STAGE PRACTICE

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

STAGE 2: THE DRAMATIC UNIVERSE

- Analysis of the show to be performed or dramatic text to be staged/adapted: theme/s, characters, context, register(s)
- Exploring sequences of dramatic situations
- Approaches to different languages of performance and technical experimentation

STAGE 3: DEVISING THE PLAY

- Creating teams & auditioning
- Stage design
- Devising structures
- Processes and forms of character creation
- Blocking
- Stage experimentation and registers of performance

STAGE 4: MOUNTING THE SHOW

- Framing the show
- Lighting design
- Sound design
- Creating rhythm
- Designing didactic materials based on the show
- Publicity design for the show

STAGE 5: THE PLAY IN PERFORMANCE

- Analysis of the creative processes of the workshop and show for/through its performance
- The role of the audience in the creation of meaning
- Processes of production and communication
- Didactic implementations for the ESL classroom
- The play/show as a source of artistic creation/expression and cultural text/artifact

- Reflecting on the show: analysis of the creative process and of theatre as a source of knowledge

PERFORMANCE DATES: 24th of May (matinées for secondary-school students) and 25th of May (evening performances) of 2023.

End of the workshop: 25th May 2023

Deadline of reflective diary: 26th June 2023

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.

Due to the practical nature of this workshop, all sessions will be developed in person.

Development plan

The sessions for the course/workshop start on **February 6th and finishes on May 25th 2023.**

Each week consists of 2 weekly sessions for stages 1 and 2 (Mondays and Tuesdays from 1.00pm to 3.00pm), **and of 3 weekly sessions for stages 3, 4 and 5.** (Mondays and Tuesdays from 1pm to 3pm + **a third session on Wednesdays from 9.00 to 11.00-11-30h when necessary**). **It is COMPULSORY for all workshop members to ATTEND ALL THE SESSIONS SCHEDULED, both the official and complementary rehearsals.**

Public performances (unless a change of date is necessary due to the pandemic): 24th of May (matinées) and 25th of May 2023 (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: 26th June 2023.

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 (stages 1-5): 20%*

Tasks derived from the creative and devising process (stages 2-3): 30%

Tasks related to the final performances (stages 4-5): 30%

Reflective Journal: 20%

Please bear in mind that:

*** Independently from its value within the general mark, participating in all sessions 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 and the entire subject, following the rules applied to cases of plagiarism at the Faculty of Arts:**

https://www.udl.cat/export/sites/universitat-ileida/ca/udl/norma/.galleries/docs/Ordenacio_academica/Normativa-davaluacio-i-qualif.-graus-i-masters-Acord-235-CG-21-7-2022.pdf

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.