



Universitat de Lleida

DEGREE CURRICULUM
**THEATRE WORKSHOPS IN
ENGLISH**

Coordination: CASADO GUAL, NURIA

Academic year 2023-24

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	FOREIGN LANGUAGES AND LITERATURES			
Teaching load distribution between lectures and independent student work	<p>This is an entirely practical course that derives from a special action of the Department of Foreign Languages and Literatures. Therefore, it has an extended schedule that includes:</p> <p>60h of workshop work (in the course official timetable) + 50h of complementary sessions (indicated in the development plan, including intensive sessions before and during 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	Wednesdays from 11.30h to 12.30h, office 2.19.

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 or show format to the student-artists, which is devised 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 two 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: https://delile.udl.cat/ca/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 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**:

1. *An Introduction to Stage Practice: Becoming Artists, Creating a Company*
2. *The Dramatic Universe of a Play: Situations, Themes, Registers of Performance*
3. *Devising a Show: Production Concept, Characters, Structures*
4. *Framing the Play: Languages, Technical Designs and Paratexts*
5. *The Play in Performance: Completing the Show, Reception and Analysis*

EVERY STAGE will develop the following contents:

STAGE 1: AN INTRODUCTION TO STAGE PRACTICE

- Creating a company: work ethics and cooperative exercises
- Introduction to physical and vocal training for actors
- Acting exercises and improvisation

STAGE 2: THE DRAMATIC UNIVERSE OF A PLAY

- Exploring sequences of dramatic situations
- Approaches to different languages of performance
- Experimenting with registers of performance

STAGE 3: DEVISING A SHOW

- Creating teams & auditioning
- Imagining a dramatic universe
- Exploring characters
- Blocking scenes

STAGE 4: FRAMING THE PLAY

- Integrating stage languages and codes
- Technical and aesthetic elements of the production
- Design of paratexts: didactic guide, programme and poster

STAGE 5: THE PLAY IN PERFORMANCE

- Advanced work in physical and vocal training
- The role of audiences in the process of signification
- The process of theatre-making: artistic and educational aspects

PERFORMANCE DATES: 22 of May (matinées for secondary-school students) and 23rd of May (evening performances) of 2023.

End of the workshop: 23 May 2024

Deadline of reflective diary: 21st June 2024

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 divided into:

In-class hours (60h + 50h in complementary sessions)

- 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.

Independent study time (90h):

- preparation of written and oral tasks to be developed in the seminars/rehearsals/performances.
- the elaboration of a reflective diary.

Development plan

The sessions for the course/workshop start on **February 5th and finishes on May 23rd 2024.**

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.**

Each stage is adapted to the needs of the company and its creative process, but an approximate calendar is as follows:

Stage 1 - weeks 1-3

Stage 2 - weeks 4-7

Stage 3 (following the Easter break)- weeks 8-12

Stage 4: weeks 13-14

Stage 5: weeks 15-16

Public performances (unless a change of date is necessary due to an overlap in the evaluation of other courses and all the company members agree with the new date): 22nd of May (matinée) and 23rd of May 2024 (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 totally been

completed by then.

Portfolio deadline: 21st June 2024.

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) - Technical & 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:

Block 1 - Participation (stages 1-5): 22%*

Block 2 - Tasks derived from the creative and devising process (stages 2-3): 28%

Block 3 - Tasks related to the final performances (stages 4-5): 28%

Block 4 - Reflective Journal: 22%

Please bear in mind that:

*** Independently from the value of the average mark, participating in all sessions regularly and fulfilling all the blocks of the evaluation are course requirements 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.**

Plagiarism:

The 2/2022 law of university coexistence regulates what is considered to be an academic fraud. Article 9 of the evaluation rules in UdL is based on this law and in the university coexistence regulation approved by our university. When plagiarism is detected:

- If it implies direct cheating or plagiarism with fraudulent means, the evaluation activity is failed and a report must be sent to the coordinator of the degree as well as to the heads of study in order to start a disciplinary report with the pertinent proof of such copy or plagiarism. The penalty includes, among others and depending on the seriousness of the plagiarism, the loss of the right to be evaluated for that specific subject, the loss of the enrolment of a whole semester or the expulsion of the university for three years.

- If there is cheating among students (students speaking in an exam, or looking at someone else's exam, etc.) the lecturer may ask the student to leave the exam and, thus, the student will fail that part of the evaluation. In this case, the lecturer will send a report of the situation to the coordinator of the degree and to the head of studies of the faculty to evaluate whether a disciplinary report should be started.

Alternative evaluation:

**** Students who combine their degree with a full time or part-time job that overlaps with the timetable of the course or who have a proven situation of reconciliation of their studies and a responsibility of care have the right to ask for alternative assessment at the beginning of the semester. For information, please send an e-mail to academic@lletres.udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres). **In this course, following the form of alternative evaluation will entail:****

- choosing the technical-creative itinerary of evaluation (that is to say, it will not be possible for a student following alternative evaluation to choose the artistic itinerary)
- attending a minimum of a weekly session and all the sessions in which dress rehearsals and final performances are involved.

- following the same blocks of evaluation with the same percentages associated with them, with specific technical and production tasks ascribed for blocks 2 and 3.

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.

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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.

Summerskill, Clare. *Creating Verbatim Theatre from Oral Histories*. London: Routledge, 2020.

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.