

Drama Laboratory

Code: 43153
ECTS Credits: 9

Degree	Type	Year	Semester
4313879 Theatre Studies	OT	0	1

Contact

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Use of Languages

Principal working language: catalan (cat)

External teachers

Beth Escudé
Victòria Szpunberg

Prerequisites

Not necessary.

Objectives and Contextualisation

The objective of this module is to focus on the theoretical frames, the techniques and the methodologies necessary to develop researches and produce creations in the field of dramaturgy. We will reflect on the concept of dramaturgy and its various meanings. We will study the attributions and competences to the work of the dramaturge. We will develop a seminar on drama writing.

Competences

- Apply research methods in the different study disciplines of the performing arts according to the relevant conceptual frameworks.
- Assess the social dimension inherent in the performing arts.
- Assess the specific characteristics of research in the performing arts and the great potential provided by their complexity.
- Follow the codes of practice that govern research activity.
- Plan and design an original, personal research project on an aspect of the performing arts.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
- Transfer pragmatic knowledge of theatre processes on to the conceptual level so as to bring practice into research. (Specialisation B).
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Apply practical research methods work in the field of theatre art according to contemporary paradigms.

2. Assess the possibilities for research in the field of theatre art on the basis of its multiple interpretations and the types of materials associated with them.
3. Assess the social dimension inherent in the performing arts.
4. Conceptually formulate the problems, achievements and the implicit internal logic in practical research with drama materials.
5. Contrast the theory-practice paradigms of contemporary theatre art.
6. Follow the codes of practice that govern research activity.
7. Objectify the creative processes of theatre art and the different interventions that help to place them on the level of practical research.
8. Plan and design a research project in the field of theatre art, accounting for the methodology used on the basis of the technical, ethical and aesthetic variables of the process.
9. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
10. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

Dramaturgy, theory and craft

- The concept of the dramaturgist and of the dramaturge. Clarifying the polysemy.
- The work of the dramaturgist. Studying the classical text and its contemporaneity.
- Examples of contemporary dramaturgy.
- Artistic transversality as a tool of new dramaturgy.
- The search of one's own writing and/or co-writing.

Methodology

In all the blocks, theoretical lectures will be combined with the reading and the analysis of theoretic and creative texts. On the other hand, students should develop a practical work (exercises) in two of the blocks of content, the first one and the last one.

Block 1

- In the case of the section of the task of the dramaturgist (5 sessions of 3 hours), the exercises will be in groups of 3-5 students; these groups will act as a group of theatre dramaturgists who investigate on a specific classical text with a set of specific ideological objectives for its staging. It is important that students understand the work of the dramaturgist as public service

- The sessions will consist of:
 - Master classes/lectures
 - Classes for solving exercises
 - Practice in class
 - Debates
 - Tutorials
 - Project development
 - Evaluation

Process and activities

- Continued evaluation that takes into consideration the pertinent participation of students in sessions and up-to-date work development.
- Final investigation project and assessing of the investigation group's contribution.

Evaluation activity program

- The points mentioned above, should be done within the 5-session period.
- Revision qualification procedure: there will be tutorials for each section. Also individual sessions, within the formed groups, if necessary. There will be a time given for the recovery process.
- The deliberation will not be given until the course is finalized. Hence, there is a second chance to discuss the grade at the end of the module.

Block 2

- As this block only consists of two sessions of three hours each, with the aim of approaching the more practical phase of the module, this section will consist of the following characteristics:
- Master classes/Lectures
- Seminar
- Debates

Evaluation

Considering the lecture and debate nature of these sessions, this part is not assessable (unless we consider participation and students' attendance)

Block 3

The last section of the module (8 sessions of 3 hours each) will define itself through practical sessions of writing. The teacher will propose exercises with their constrictions, starting points and/or arrival with the aim of stimulating the theatrical writing in all of its strands (from the more orthodox approaches to the more open to new dramaturgies).

Thus, the sessions will consist of:

- Master classes/lectures
- Writing exercises
- Stage confrontations of the texts written in class (class practices)
- Solving of exercises
- Debates
- Tutorials
- Project development

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			

Master classes, lectures, classes for solving exercises, room practices, Seminars	45	1.8	1, 6, 5, 4, 7, 8, 9, 10, 3, 2
Type: Supervised			
Debates, tutorials, work development	90	3.6	1, 6, 5, 4, 7, 8, 9, 10, 3, 2
Type: Autonomous			
Reading of articles and personal study	90	3.6	1, 6, 5, 4, 7, 8, 9, 10, 3, 2

Assessment

- Continuous evaluation.

- At the end of the sessions, a collection of agreed exercises should be delivered.

Sessions are divided into 15 sessions of 3 hours each during the first four-month period.

- 5 sessions on the work of the dramaturgist (one teacher)

- 2 seminars on contemporary dramaturgy (another teacher)

- 8 sessions on writing practice (another teacher)

For the full evaluation, the third section counts as double than the first section and they will make an average upon this proportion. However, the teachers will ponder together on the evaluation for each student.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and participation activity in the class room	30 %	0	0	1, 6, 5, 4, 7, 8, 9, 10, 3, 2
Attendance and tutorials	30 %	0	0	1, 6, 5, 4, 7, 8, 9, 10, 3, 2
Handing-in of reports and works	40 %	0	0	1, 6, 5, 4, 7, 8, 9, 10, 3, 2

Bibliography

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-DANAN, Joseph: *Qu'est-ce que la dramaturgie?*, Actes Sud, 2010.

-LAVANDIER, Yves: *La dramaturgia. Los mecanismos del relato: cine, teatro, ópera, radio, televisión, comic*. Pamplona, Ediciones Internacionales Universitarias (Letras de cine, 17), 2003.

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-PAVIS, Patrice: *Diccionario del teatro*, Barcelona, Paidós, 1984 (diverses edicions).

-RYNGAERT, Jean-Pierre: *Introduction à l'analyse du théâtre*, Paris, Bordas, 1991.

-SZONDI, Peter: *Teoria del drama modern (1880-1950)*, Barcelona, Institut del Teatre, 1988.

-VINAVER, Michel: *Écritures dramatiques*, Actes Sud, 1993.

BLOCK 1 (Escudé)

-BALTES, BLANCA: *Perfiles y modelos del dramaturgista*, ADE Teatro, 2002 Madrid.

-HORMIGÓN, Juan Antonio: *Trabajo dramático y puesta en escena*. Asociación de Directores de Escena de España (Teoría y práctica del teatro, 2), 2002 [1ª ed: 1991]

-Id. (ed.), *La profesión del dramaturgista*, Madrid, Publicaciones de la Asociación de Directores de Escena de España (Teoría y práctica del teatro, 2), 2002 [1ª ed: 1991]

-LUCKHURST, Mary: *La palabra que empieza por D. Dramaturgia, dramaturgismo y asesoría literaria en el teatro*. Madrid, Ed. Fundamentos, 2008. desde el siglo XVIII

-TURNER-SYNNE, Cathy i Behrndt, *Dramaturgy and Performance*, Nova York. Palgrave Macmillan, 2008.

BLOCK 2 (Batlle)

-AGAMBEN, Giorgio [1992].: *Què vol dir ser contemporani?*, Barcelona, Arcàdia, 2008.

-BATLLE i JORDÀ, Carles: "La "reconquesta del real" en l'escriptura dramàtica contemporània", *Pausa*, núm.33, gener 2011, ps.27-44.

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-DANAN, Joseph: "Nuevas dramaturgias" (inclou "Escritura dramática y performance", "El teatro en la era de la interconexión generalizada" y "Lo que cambió", dins *¿Qué es la dramaturgia? y otros ensayos*, México, Consejo Nacional para la cultura y las artes, 2012.

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BLOCK 3 (Szpunberg)

-BALLÓ, Jordi i PÉREZ, Xavier: *El món, un escenari. Shakespeare: el guionista invisible*, Barcelona, Anagrama, 2015

-BATLLE JORDÀ, Carles: *La segmentació del text dramàtic (un procés per a l'anàlisi i la creació)*, dins , núm. 33-34, 2008, ps. 13-45-Estudis Escènics

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PEREZ, Xavier, *El suspens cinematogràfic*. Barcelona, Pòrtic, 1999.

SANCHIS SINISTERRA, J: *El espacio dramático*. , núm 8, juliol 1991, ps.45-42, gener 1995.Pausa

SARRAZAC, Jean-Pierre (ed.): , Barcelona, Institut del Teatre, 2008,Lèxic del drama modern i contemporani

UBERSFELD, Anne. *El diálogo teatral*. Colección teatrología de Editorial Galerna, Buenos Aires, 2004.