

Dramatic Performance: Theory and Practice

Code: 100588
 ECTS Credits: 6

| Degree | Type | Year | Semester |
|---|------|------|----------|
| 2500245 English Studies | OT | 3 | 0 |
| 2500245 English Studies | OT | 4 | 0 |
| 2500248 Spanish Language and Literature | OT | 3 | 1 |
| 2500248 Spanish Language and Literature | OT | 4 | 0 |
| 2501801 Catalan and Spanish | OT | 3 | 0 |
| 2501801 Catalan and Spanish | OT | 4 | 0 |
| 2501902 English and Catalan | OT | 3 | 0 |
| 2501902 English and Catalan | OT | 4 | 0 |
| 2501907 English and Classics | OT | 3 | 0 |
| 2501907 English and Classics | OT | 4 | 0 |
| 2501910 English and Spanish | OT | 3 | 0 |
| 2501910 English and Spanish | OT | 4 | 0 |
| 2501913 English and French | OT | 3 | 0 |
| 2501913 English and French | OT | 4 | 0 |
| 2504211 Spanish Language and Literature | OT | 3 | 0 |
| 2504211 Spanish Language and Literature | OT | 4 | 0 |
| 2504212 English Studies | OT | 3 | 0 |
| 2504212 English Studies | OT | 4 | 0 |

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: catalan (cat)
 Some groups entirely in English: No
 Some groups entirely in Catalan: Yes
 Some groups entirely in Spanish: No

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences, hence they will be expected to be able to express themselves correctly orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

"Theory and history of theatrical performance" develops the subject sharing its same name and it is part of the 12 optional credits received by students for completing the third year of the Degree in Spanish Language and Literature. The subject is also offered as optional in other programmes.

Objectives:

- ensuring that students become familiar with the proper concepts of staging. Introduction to the analysis of theatrical performance.
- disclosing certain aspects related to the appearance and evolution of theatrical performance in the Western culture context.

Competences

English Studies

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrate a comprehension of the relationship between factors, processes and phenomena of linguistics, literature, history and culture, and explaining it.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Spanish Language and Literature

- Demonstrate knowledge of the history of Spanish and Latin American literature, with special attention to the evolution of genres, movements, trends, trends and styles, and relate them to their historical, artistic and ideological context.
- Master the techniques and methods of literary text analysis and critical analysis of works as a whole and its related disciplines: rhetoric and poetics.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- The techniques and methods of the annotated text editing.

Catalan and Spanish

- Interpret literary texts from cross philological bases (stylistic, linguistic, etc.) and comparisons.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

English and Catalan

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrate a comprehension of the relationship between factors, processes and phenomena of linguistics, literature, history and culture, and explaining it.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

English and Classics

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrate a comprehension of the relationship between factors, processes and phenomena of linguistics, literature, history and culture, and explaining it.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

English and Spanish

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrate a comprehension of the relationship between factors, processes and phenomena of linguistics, literature, history and culture, and explaining it.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

English and French

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrate a comprehension of the relationship between factors, processes and phenomena of linguistics, literature, history and culture, and explaining it.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Analyze and theater works properly.
2. Argue about several issues and literary problems for the purpose of different works and the assessment of the results.
3. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
4. Arguing on various subjects and literary works about different problems and evaluate the results.
5. Critically interpret literary works considering the relationships between different fields of literature and its relation to human, artistic and social areas.
6. Critically interpret literary works take into account the relationships between different areas of literature and its relationships with human, artistic and social areas.
7. Critically interpret literary works, taking into account the relationships between the different areas within literature and their relationship to humanistic, artistic and social areas.
8. Critically interpreting literary works taking into account the relationships between different areas of literature and its relationships with human, artistic and social areas.
9. Critically interpreting literary works taking into account the relationships between the different areas of literature and its relationships with human, artistic and social areas.

10. Describe and explain generic concepts of theater as mimesis in action, perspectives of the characters, views of the secondary characters.
11. Edit and annotate theatrical texts from all periods.
12. Paratexts recognize and didascalia theater and its representation.
13. Use suitable terminology when drawing up an academic text.
14. Use the appropriate terminology in the construction of an academic text.
15. Using suitable terminology when drawing up an academic text.
16. Using the tools of current word processors, with special attention to interactive editions to analyze the dimensions, and other theatrical stage directions paratexts.

Content

CRITICAL APPROACH TO THEATRICAL REPRESENTATION

- Representation and dramaturgy.
- Reading and staging.
- The theatricality: an "informational polyphony".
- The functions of the dramatist.
- Virtues and limitations of a theater semiology. New tendencies.
- The analysis of representation: approaches.
- Posdramatism and crisis of representation.

SPACE AND TIME OF REPRESENTATION

Basic typology.

- Dramatic space and scenic space. The spatial model.
- Spatial model and actantial model.
- Focus point and point of view.
- Concretion, abstraction, stylization, metaphor and metonymy.
- The scenographic object.
- The lighting.
- Sound.
- Costumes and makeup.
- The time represented and the time of representation.
- Sequencing and temporality.
- Rhythm.

ACTOR AND DIRECTOR.

- Statute of the word in representation.
- The actor's work. Interpretation, voice, gestures and movement.
- The actor's training.

-Director. Approach to a theory of staging.

-The reception. The game of the spectator.

SPEECH AND REPRESENTATION.

-Stage directions.

-Monologue.

-Dialogue.

The detailed calendar with the content of the different sessions will be available on the day of presentation of the subject. It will also be posted on the Virtual Campus where students can find a detailed description of the exercises and practices, the various teaching materials and any information necessary for the proper follow-up of the subject.

Methodology

The learning of this subject by the students is distributed as follows:

Directed activities (35%). These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts and theatrical performances.

Supervised activities (10%). These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis and representation.

Autonomous activities (50%). These activities include both time devoted to attending theatrical performances as well as individual study and production of reviews, papers and analytical comments written, as well as the preparation of oral presentations.

Evaluation activities (5%). The evaluation of the subject will be carried out through oral presentations and written tests.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

| Title | Hours | ECTS | Learning Outcomes |
|-----------------------|-------|------|-------------------|
| Type: Directed | | | |
| classes and seminars | 60 | 2.4 | 3, 15 |
| Type: Supervised | | | |
| Tutorials scheduled | 15 | 0.6 | 3, 15 |
| Type: Autonomous | | | |
| study and preparation | 75 | 3 | 3, 15 |

Assessment

The teacher will develop the contents as follows (with variations depending on the calendar schedule of the subject):

a) 1st part of the class. Development of syllabus.

b) 2nd part of the class. Analysis of the selected works (their theatrical representation will be attended): 1) text analysis sessions (according to the outline previously explained in class) and 2) commentary sessions on the representation.

On that basis, the teaching evaluation activities will be the following:

-Pondering of the "essays" (reviews) based on each of the selected works. (Percentage in the final grade: 50%)

-Critic of a freely chosen theatrical representation. (20%)

-Attendance (to class and to representations). (15%)

-Participation. (15%)

The students who don't submit the works, don't attend the representations and/or don't participate regularly in the seminar work will be considered "Not evaluable". The revision of the works will be carried out as they are submitted.

The first two activities are re-evaluable.

Re-evaluation

Students will be entitled to the re-evaluation of the subject if their overall performance has been jointly evaluated, and whose weight is 2/3 of the total grade of the subject at least.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|---------------|-----------|-------|------|---|
| Attendance | 15 | 0 | 0 | 1, 3, 4, 2, 10, 11, 15, 14, 13, 9, 5, 8, 6, 7, 12, 16 |
| Essays | 50 | 0 | 0 | 1, 3, 4, 2, 10, 11, 15, 14, 13, 9, 5, 8, 6, 7, 12, 16 |
| Participation | 15 | 0 | 0 | 1, 3, 4, 2, 10, 11, 15, 14, 13, 9, 5, 8, 6, 7, 12, 16 |
| Review | 20 | 0 | 0 | 1, 3, 4, 2, 10, 11, 15, 14, 13, 9, 5, 8, 6, 7, 12, 16 |

Bibliography

-La bibliografia específica de cada tema es donarà a classe, es publicarà al programa de l'assignatura i al bloc de treball.

-Aquí s'apunta tan sols la bibliografia general de referència:

- Joan Abellán: *La representació teatral. Introducció als llenguatges del teatre actual*, Barcelona, Institut del Teatre, 1982 (Consultar RedIT Institut del Teatre:<http://redit.institutdelteatre.cat/handle/20.500.11904/1057>).
- Christopher Balme: *Introduccion a los estudios teatrales*, Santiago de Chile, Frontera Sur Ediciones, 2013.
- Carles Batlle, Francesc Foguet, Enric Gallén (coord.): *La representació teatral*, Barcelona, Editorial UOC, 2003, (2012).
- M.Carmen Bobes: *Semiòtica de la escena*, Madrid, Arco Libros, 2001.
- Peter Brook: *El espacio vacío*, Barcelona, Península, 1994 (2015).
- José Luís García Barrientos: *Cómo se comenta una obra de teatro*, Madrid, Editorial Síntesis, 2001 (edició corregida i augmentada, Paso de Gato, 2014)
<http://norteatro.com/wp-content/uploads/2017/08/GarciaB-Como-se-comenta-2a.pdf>
- Jaume Melendres: *La teoria dramàtica. Un viatge a través del pensament teatral*, Barcelona, Institut del Teatre, 2006. <http://redit.institutdelteatre.cat/handle/20.500.11904/837>. Proximament en castellà a Madrid, ADE/ Institut del Teatre/ Danzerti, 2021.
- Patrice Pavis: *El análisis de los espectáculos*, Barcelona, Paidós, 2000.
- Id: *Diccionario de la performance y del teatro contemporáneo*, México, Paso de Gato, 2016.
- Ramon X. Rosselló: *Anàlisi de l'obra teatral (teoria i pràctica)*, València/ Barcelona, Institut Interuniversitari de Filologia Valenciana/Publicacions de l'Abadia de Montserrat, 1999 (2011).
- Jean-Pierre Ryngaert: *Introduction à l'analyse du théâtre*, Paris, Dunod, 1999 (2014).
- Jean-Pierre Sarrazac (ed.): *Lèxic del drama modern i contemporani*, Barcelona, Institut del Teatre, 2009.
<http://redit.institutdelteatre.cat/handle/20.500.11904/840>
- José Sanchis Sinisterra: *La escena sin límites*, Ciudad Real, Ñaque editora, 2002.
- Anne Ubersfeld: *La escuela del espectador*, Madrid, ADE, 1997.

Software

Blogger (Google)