

**Master's Dissertation**

Code: 43155  
ECTS Credits: 12

Degree	Type	Year	Semester
4313879 Theatre Studies	OB	0	2

**Contact**

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**Other comments on languages**

Ús eventual

**Use of Languages**

Principal working language: catalan (cat)

**Teachers**

Rosend Arques Corominas

Núria Santamaria Roig

Nuria Llorens Moreno

Francesc D Assi Cortes Mir

Jordi Jane Llige

Daniela Palmeri

Anna Corral Fulla

**External teachers**

Anna Solanilla

Antoni Ramon

Carles Batlle

Christine Wilhelmine Schmutz

Ester Vendrell

Lluís Masgrau

Mercè Saumell

Roberto Fratini

**Prerequisites**

In the event that the student studies the master in two years, it is recommended that he or she enrol in the TFM in the second year.

## Objectives and Contextualisation

This module focuses exclusively on the elaboration of a reflective and/or research work that is original and unpublished, and that is written by each student under the supervision of one of the specialized tutors in the master. The work can be a sample of scientific production or an investigation on some unpublished aspect of performing arts.

## Competences

- Analyse phenomena in the performing arts on the basis of their potential categorisations and interrelations.
- 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.
- Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
- Follow the codes of practice that govern research activity.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Plan and design an original, personal research project on an aspect of the performing arts.
- Prepare a scientific paper on an object of study within the performing arts.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.

## Learning Outcomes

1. Apply a research methodology, techniques and specific resources that are consistent with the conceptual framework chosen for investigating a topic within the performing arts.
2. Apply the possibilities of fragmentation in the study of the performing arts, in all their complexity.
3. Assess the social dimension inherent in the performing arts.
4. Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
5. Follow the codes of practice that govern research activity.
6. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
7. Precisely define the limits of the object of research and the original contributions that are foreseen.
8. Process and systematise the data compiled according to the scientific method.
9. Seek out information in the scientific literature using appropriate channels, and use this information to formulate and contextualise a research topic.
10. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
11. Timetable the planning and development of a research project appropriately.
12. Use the appropriate terminology and linguistic register for a scientific paper.

## Content

The final Masters work (TFM-FMW/Final Master Work) is an unpublished and original work of investigation written by each student approved by an assigned tutor and evaluated by a commission of three teachers of the same master. The evaluation will take place in a public session.

The research will be produced based on three core areas of study: (i) a theoretical or historical research of performing arts; (ii) a theoretical reflection and conceptualization around a full creative process (a play, a performance), or (iii) an edition of a theatrical text or of a theoretical or critical material on performing arts.

The paper should have the dimensions and the characteristics of a research article, that is, it should be publishable in a specialized magazine of performing arts.

## Structure

1. First four month-period: previous session of the enrolled students for the TFM with the coordinator of the module to expose the guidelines that need to be followed for a good individual development of the TFM (Look up the module calendar at the website of the MUET).
2. Each student will present a proposal to the coordinator of a subject for his or her work (provisional title, brief summary). The module coordinator, with the approval of the Monitoring Commission of the MUET, will assign a tutor to each student according to the characteristics of the chosen subject.
3. Guiding sessions and discussions with the tutor: (i) final election on the subject, (ii) subsequent approval by the coordinator, and (iii) guiding sessions with the tutor to develop the work: questions about bibliography, and devising and presenting of a previous working plan.
4. Drafting of a report containing a brief exposition of: a) presentation of the TFM; b) starting hypothesis; c) objectives; d) state of the art in the literature; e) working methodology; f) provisional index; g) significant progress; and h) doubts and problems. Length of the report: 4 pages (8.400characters with spaces) maximum. This report must be sent to the tutor and the module coordinator within the deadlines established by the TFM calendar.
5. Exposition in a joint session - day indicated by the module calendar- on the state of the TFM. Each student should expose for 5 minutes: a) presentation of their TFM; b) starting hypothesis and objectives; c) work methodology; d) provisional index, and e) doubts and problems. Further debate.
6. Development of the work; (i) delivery in parts of the work according to tutor indications, (ii) handing-in of a first draft, according to tutor indications, and (iii) handing-in of the work: four copies (three for each member of the tribunal and one for the secretary of the department of Catalan Philology of the UAB).
7. Public defence session and work evaluation.

## Methodology

The methodology adopted in the development of the TFM will depend on the chosen subject and of the assigned tutor. It combines the individual advice of the tutor with the support of the coordination of the module during the process of elaboration of the TFM.

General considerations need to be taken into account with regards to the characteristics of the research project:

1. The work can be: (i) a theoretical or historical research in Performing Arts; (ii) a reflection and theoretical conceptualization on a full creative process (a play, a performance), or (iii) an edition of a theatrical text or a theoretical or critical material on performing arts.
2. Studies that are not original and unpublished will not be accepted. Total or partial plagiarisms will entail an immediate fail of the module.
3. The works should adjust to the "Publication Norms of the TFM" approved by the Monitoring Commission of the Master in 2018.
4. In the case the TFM is associated to a creative process, the student should at least consider the following aspects: starting hypothesis, theoretical references, artistic precedence (contextualization), methodological explanation, monitoring and documentation of the process and, lastly, brief conclusions.
5. In any case, the TFM should include brief conclusions related to the enunciated objectives in the introduction.
6. The TFM should include the specific bibliography consulted for the development of the work, referenced according to the conventions indicated in the "Publication Norms of the TFM".
7. The TFM It can contain an appendix with unpublished documentation (text documents, image-documents, sound-documents) in an accessible format.
8. The TFM will be written in Catalan or Spanish.
9. The work can only be delivered and defended with the approval of the tutor. The tutor has to cater for the development process of the TFM with the correspondent face-to-face tutorials (three minimum) and he has the faculty to un-authorize those works he considers insufficient or that have missed the delivery deadlines or any of the established norms.
10. The change of tutor is only authorized in extreme cases and as a justified cause. After March 1<sup>st</sup>, there will be no change authorizations.
11. The adopted methodology in the producing of the TFM will depend on the chosen subject.

12. The cover of the work should include the full title, name of author, tutor, name of the master and the course.
13. The public presentation of the TFM can only take place on the programmed days agreed at the beginning of the course and according to the module calendar (look up website of the MUET). A final copy signed by the tutor should be delivered to the secretary of the Department of Catalan Philology (Faculty of Philosophy and Letters of the UAB, Building B). Works outside the time frame will not be accepted). Once the tribunals have been made public, each student should hand in a final copy of their work to the director and to each one of the members of the tribunal. For evaluation, find more details below.
14. The preceding points, which govern the functioning of the module, do not contemplate exams or exceptions.

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: Supervised			
Follow-up tutorials	89	3.56	1, 2, 9, 5, 7, 8, 11, 6, 10, 4, 12, 3
Type: Autonomous			
Readings of articles and reports of interest, development of the TFM	211	8.44	1, 2, 9, 5, 7, 8, 11, 6, 10, 4, 12, 3

## Assessment

The evaluation of the module will be based on the presentation and public defence of the research work that the student has chosen. The student should assist to the prior sessions of coordination and tutoring. The work, presented under the tutor's approval, will be evaluated by a tribunal designated by the coordinator of the module and with the agreement of the Monitoring Commission of the Master. The tribunal will be formed by the tutor of the work and by two professors of the MUET.

The public defence session should have a maximum duration of one hour and should be distributed in the following way:

- 15 minutes of exposition for the author of the work, in which he or she should only expose the conclusions and the strong and weak points of the work;
- 30 minutes for the members of the tribunal (10 minutes for each one);
- 15 minutes for debate/replicas/deliberation.

The detection of any plagiarism implies the automatic failing of the module. The members of the tribunal will extend the certificate of evaluation of the TFM, accordingly signed by the three members, to the secretary of the Department of Catalan Philology.

### ADDITIONAL REMARKS

1. 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.

2. 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
Oral defence of the work	20 %	0	0	1, 2, 9, 5, 7, 8, 11, 6, 10, 4, 12, 3
Written memory of the TFM	80 %	0	0	1, 2, 9, 5, 7, 8, 11, 6, 10, 4, 12, 3

## Bibliography

Blaxter, L; Hughes, C; Tight, M. (2000): *Cómo se hace una investigación*, Barcelona, Gedisa.

Coromina, E. et alii (2000). *El treball de recerca: procés d'elaboració, memòria escrita, exposició oral i recursos*, Vic, Eumo, Universitat de Vic.

Eco, U. (2001). *Cómo se hace una tesis: técnicas y procedimientos de estudio, investigación y escritura*, Barcelona, Gedisa.

Icart, M. T. et. alii (2001). *Elaboración y presentación de un proyecto de investigación y una tesina*, Barcelona, Edicions de la Universitat de Barcelona.

Rigo, A. i Genescà, G. (2000). *Tesis i treballs: aspectes formals*, Vic, Eumo.

Tolchinski, L.; Rubio, M. J.; Escofet, A. (2002): *Tesis, tesinas y otras tesituras. De la pregunta de investigación a la defensa de la tesis*, Barcelona, Edicions de la Universitat de Barcelona.

Recursos electrònics

Argumenta [http://wuster.uab.es/web\\_argumenta\\_obert/](http://wuster.uab.es/web_argumenta_obert/)

Catàleg Col·lectiu de les Universitats de Catalunya <http://ccuc.cbuc.cat/>

Centro de Documentación Teatral <http://teatro.es/es/catalogo>

Dialnet <http://dialnet.unirioja.es/>

Dipòsit Digital de Documents (UAB) <http://ddd.uab.cat>

Memòria Digital de Catalunya <http://mdc.cbuc.cat/>

Museu d'Arts Escèniques <http://www.cdmae.cat/catalegs/>

Racó (Revistes Catalanes amb Accés Obert) <http://www.raco.cat>

Recercat <https://www.recercat.cat/>

Tesisdoctorals en xarxa <https://www.tdx.cat/>

The Guide to World Drama <http://www.4-wall.com/index.html>

Traces <http://traces.uab.cat>

## Software

If necessary, Teams.