

Degree	Type	Year
4318300 Theatre Studies	OB	0

Contact

Name: Francesc Foguet Boreu

Email: francesc.foguet@uab.cat

Teachers

Nuria Santamaria Roig

(External) Lluís Masgrau Peya

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

ET

Objectives and Contextualisation

This course aims to raise a series of specific methodological issues to address and enhance the analysis of dramatic text and performative performance. It emphasises the importance of methodology in order to effectively analyse theoretical and/or practical research processes.

Learning Outcomes

1. CA01 (Competence) Undertake studies on specific aspects related to dramatic texts and performance both independently and based on self-critique.
2. KA01 (Knowledge) Incorporate the following variables: nature of the object of study, point of view and pertinent documentary sources into a research project.
3. KA02 (Knowledge) Identify the two large components of the performing arts as the object of study: the dramatic text and performance.
4. KA03 (Knowledge) Compare the dramatic text and performance within a theoretical/practical research process related to theatre studies.

5. KA29 (Knowledge) Identify the different analysis methods used for dramaturgy and performance.
6. KA34 (Knowledge) Recognise the various elements of artistic language in acting.
7. SA01 (Skill) Apply research methodologies related to the dramatic text and performance in accordance with international scientific parameters.
8. SA02 (Skill) Distinguish the various types of documentary and bibliographic resources to analyse dramatic texts and performance.
9. SA03 (Skill) Hold a debate on dramatic text and performance based on their potential categorisations and interrelations using the correct terminology.

Content

First section

1. Preliminary theoretical considerations on text and literature
2. The operation of reading: the theatre reader
3. Definition and delimitation of the dramatic text and dramaturgy
4. Concepts and models of analysis of a dramatic text
5. General aspects of the theatre spectator

Second section

1. General considerations on performative performance
2. Introduction to methodological issues
3. Differences between the external and the internal point of view
4. Discrimination between the logics of result and process work
5. Problems surrounding the language of performance and its elements

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical classes and seminars for discussion of texts	28	1.12	
Type: Supervised			
Oral or written commentary on classroom readings	28	1.12	
Type: Autonomous			
Documentation, reading, writing and study	28	1.12	

Theoretical classes are combined with the reading and analysis of various materials and documents, including case studies, in order to generate a critical debate on the different research methodologies related to dramatic text and performance.

In the event that there are assigned readings, they must be read before the corresponding class.

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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance in class/lectures/complementary activities	10 %	4	0.16	CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03
Development of an exercise (individual or group) with a presentation in the classroom	22,5 %	15.5	0.62	CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03
Development of an individual exercise	22,5 %	15.5	0.62	CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03
Group work or exercise	45 %	31	1.24	CA01, KA01, KA02, KA03, KA29, KA34, SA01, SA02, SA03

Continuous assessment

Continuous assessment is based on the following four aspects:

- 1) The attendance in class. 10 %. Interest in the subject, relevant participation in the debates and involvement in the group dynamics will be assessed.
- 2) The elaboration of an exercise (individual or group) with a presentation in the classroom on some aspect related to the reading. 22,5 %. The following will be assessed: a) the ability to integrate the theoretical foundations acquired; b) the analytical and critical interpretation of the bibliography; and c) the use of specific terminology and the appropriate linguistic register.
- 3) The elaboration of an individual written exercise consisting of the partial application, in a contemporary play, of one of the methodologies of analysis of the dramatic text studied in class. Length: 2,100 characters with spaces. 22,5 %. The following will be assessed: a) the ability to analyse the theatrical text; b) the critical application of the chosen methodology; and c) the argumentation and clarity of exposition.
- 4) The performance in the classroom of a case study in small groups. 45 %. The following will be taken into account: a) the ability to apply the methodological tools set out in the third block in order to interrogate the working documents; b) the ability to extract information from the documentary material; c) the ability to order, prioritise and clearly write up the information produced; and d) the ability to work in a group, to effectively divide up the tasks in order to optimise the time available and the abilities of each person.

Single assessment

The single assessment will consist of:

- 1) An oral test on the contents of the sessions including a practical case study. 25 %
- 2) A written exercise that partially applies, in a contemporary play, one of the methodologies of analysis of the dramatic text studied in class. Length: 2.100 characters with spaces. 25 %
- 3) A written exam on the contents of the acting block. 50 %

The same recovery system will be applied as for the continuous assessment.

Observations

1. At the time of each assessment activity, the teacher will inform the student (Moodle) about the procedure and the date of revision of the qualifications.
2. In order to take part in the recovery, the student must have been previously assessed in a set of activities the weight of which is equivalent to a minimum of 2/3 of the total qualification (continuous assessment), or must hand in all the tests foreseen (single assessment). In addition, the teacher may require the student to have obtained a final average qualification of at least 3.5.
3. The student will receive the qualification "Not evaluable" if he/she has not handed in more than 1/3 of the evaluation activities.

Plagiarism

In the case of any irregularity (copying, misuse of AI, etc.) by the student that may lead to a significant variation in the qualification of an evaluation act, this evaluation act will be qualified with a 0, regardless of the disciplinary process that this may entail. If several irregularities occur in the evaluation acts of the same subject, the final qualification of this will be 0.

Bibliography

Part 1

- Bobes, M. del C., 1997. *Semiología de la obra dramática*. Madrid: Arco Libros.
- Bordieu, P., 2006. *Las reglas del arte. Génesis y estructura del campo literario*. Barcelona: Anagrama.
- Compagnon, A., 1998. *Le démon de la théorie*. París: Seuil.
- Fischer-Lichte, E., 1999. *Semiótica del teatro*. Madrid: Arco Libros.
- Foguet, F.; Santamaria, N., 2009. *La literatura dramática*. Barcelona: Editorial UOC.
- García Barrientos, J. L., 2020. *Anatomía del drama*. Madrid: Punto de Vista Editores.
- Hébrard, J.; Chartier, A.-M., 2000. *Discours sur la lecture (1880-2000)*. París: Fayard.
- Lotman, Y., 2011. *Estructura del texto artístico*. Madrid: Akal.
- Manguel, A., 2013. *Una historia de la lectura*. Madrid: Alianza.
- Pavis, P., 2000. *Análisis de los espectáculos*. Barcelona: Paidós.
- Sarrazac, J.P. (dir.), 2008. *Lèxic del drama modern i contemporani*. Barcelona: Institut del Teatre.
<https://redit.institutdelteatre.cat/bitstream/handle/20.500.11904/840/2009_lexic_del_drama_modern.pdf>
- Thomas Crane, M. 2000. *Shakespeare's Brain. Reading with Cognitive Theory*. Princeton: Princeton UP.
- Williams, R., 2013. *Lectura y crítica*. Buenos Aires: Godot.
- Zunshine, L. (ed.), 2015. *The Oxford Handbook of Cognitive Literary Studies*. New York: Oxford UP.

Part 2

- Barba, E., 2013. *La canoa de papel: tratado de antropología teatral*. Bilbao: Artezblai.
- Barba, E.; Savarese, N., 2013. *El arte secreto del actor. Diccionario de antropología teatral*. Bilbao: Artezblai.
- Féral, J., 2003. *L'école du jeu*. Saint-Jean-de-Védas: L'Entretemps.
- Hodge, A., (dir.), 2007. *Twentieth Century Actor Training*. Londres i Nova York: Routledge.
- Nikolais, A.; Louis, M., 2019. *La tècnica de dansa Nikolais/Louis*. Barcelona: Institut del Teatre.
- Ruffini, F., 2010. *L'attore che vola*. Roma: Bulzoni.

Software

Teams

Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	first semester	afternoon