

Degree programme	Type	Course
Theatre Studies	OP	1

Contact lecturer

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Teaching staff (external to UAB)

Glòria Balaña Altimira

Group languages

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

Prerequisites

None

Objectives

The general objective of the course is to introduce students without previous knowledge or experience, or with minimum knowledge, in the basic concepts and foundations

of staging and directing actors that are used for research and growth in the field of theater practice.

Learning outcomes

- CA15 (Critically evaluate a work process while detecting your own mistakes and successes, and at the same time being capable of adapting to the mistakes and successes of others.) Critically evaluate a work process while detecting your own mistakes and successes, and at the same time being capable of adapting to the mistakes and successes of others.
- KA26 (Determine and define the main methodologies and techniques involved in directing actors and their relationship with the aesthetic definition of mise-en-scène.) Determine and define the main methodologies and techniques involved in directing actors and their relationship with the aesthetic definition of mise-en-scène.
- KA27 (Identify practical research methods in the field of directing actors according to the conceptual paradigms typical of this field.) Identify practical research methods in the field of directing actors according to the conceptual paradigms typical of this field.
- SA22 (Critically and precisely describe processes of interaction between actors.) Critically and precisely describe processes of interaction between actors.

- SA23 (Correctly use the theoretical and practical concepts typical of directing actors and decide on their use depending on the moment in the creative process.) Correctly use the theoretical and practical concepts typical of directing actors and decide on their use depending on the moment in the creative process.

Contents

This module is intended for those students interested in taking the subject who do not have prior knowledge or experience or, if that exists, it's elementary.

The dynamics of the laboratory is theoretical-practical. In the first part, theoretical aspects related to the staging and direction of actors will be introduced, which will be applied in a practical way to the specific work of a dramatic text proposed by the teacher and with different exercises where the students will take part both as actors and directors. In the second part, the students will start preparing an actor directing project, which will be put to the test in different practical sessions with a professional actress and actor.

The objective is to provide students with references related to techniques and methodologies with which to carry out theoretical research and practical work in the field of creative processes linked to theatrical performance. On this basis, the subject will develop a creative and actor's direction laboratory in which we will pay special attention to acting work to define the staging.

1. Basic notions of staging. Brief review of the figure of the stage director. Schools and interpretation techniques. The staging understood as convention. The construction of the meaning of the spectacle: instruments of signification. The staging as integration of languages. The relationship with the viewer.

2. Text analysis process. Basic concepts of dramatic text analysis. Documentation and contextualization. Circumstances, situation, dramatic action. Central line of action and thesis. Analysis and decomposition of the action: from the general to the particular. Approach to the study of the character in the text.

3. Steps towards staging. Procedures: documentation and contextualization. Creative hypothesis: sense and significance of the proposal. Ethics, technique and aesthetics. Scenic language: space, light, sound, character and movement as constitutive elements of tempo-rhythm and the sense of staging.

4. Introduction to the vocabulary of directing actors. Basic concepts for the analysis of elementary communicative action: circumstances, situation, stimulus, condition, objective, action, psychophysics. Verbal action, psychophysical action, physical action. Elements of analysis and construction of the action: context, situation, event, space, time, action, objectives, conflict.

5. The performer. Expressive instruments: the voice, the body and the image. Plasticity. Tempo-rhythm.

Aesthetics of the acting expression in relation to the staging. The word, the gesture and the movement as defining elements of the action and the staging. Expression as a constitutive element of meaning.

6. The direction of actors. Actors and directors: common instruments, complementary objectives, different procedures. Methodological procedures to design, propose and carry out the direction of actors in scenic artifacts. The improvisation.

7. Practical experimentation. From the text to the scene. Definition of the project and preparation of the scenic proposal. How the work of the interpreters alters the project and the sense of the staging: capacity for observation, discernment and modification of the stage director.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Preparation of exercises, readings, viewing of references	60	2.4	

Cooperative, individual and group learning	60	2.4
Lectures; relation of exercises; practical exercises in class	30	1.2

The methodology proposed by this laboratory is theoretical-practical. It is about gradually applying theory in practice and incorporating the tools and the main shared knowledge.

The course is structured as follows:

1. Theoretical-practical introduction on fundamental aspects of staging.
2. Study of the text and preparation of stage projects on a contemporary dramatic text provided by the teacher. Analysis of the text and general outline of a staging project in which the specific work on a scene that will be put into practice will be registered.
3. Practical work on the chosen scene with professional actor and actress. Preparation of the essay understood as a research and creation process with the aim of applying the concepts, tools and methodologies studied rather than seeking any results. In this second phase of practical work, the teacher will supervise and guide the work process.

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	Weight	Hours	ECTS	Learning outcomes
Attendance	20%	0	0	CA15, KA26, KA27, SA22, SA23
Presentations in class and submission of reports and papers	50%	0	0	CA15, KA26, KA27, SA22, SA23
Tutorials (knowledges and participation)	30%	0	0	CA15, KA26, KA27, SA22, SA23

This subject does not incorporate single assessment

Continuous assessment:

A. Practical exercises:

1. A couple of exercises to put in practice certain aspects of staging, based on materials provided by the teacher.
2. Preparation of a project for directing actors according to a general staging hypothesis, prepared in pairs or small groups, based on the textual material proposed by the teacher, which must be worked on, corrected and improved on the scene while working with the performers.
3. Personal reworking of the project based on practice: formulation of hypotheses for research and future development of the creative process.

B. General aspects:

1. Attendance (80% minimum to be evaluated), monitoring and participation in the course.
2. Analysis, actor direction project and rehearsal.
3. Presentation of the project and its personal reworking: hypothesis of the creative development and

research of the staging. The presentation and expression will be valued, as well as the pertinent use of the concepts, methodologies and processes worked on during the course.

Revision:

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date, if necessary, on which such a review will take place.

Retake:

- Continuous assessment: to be eligible for the retake, the student must have been assessed on 2/3 of the total coursework.
- Minimum grade: a minimum average grade may be required to be eligible for the retake; this requirement cannot exceed 3.5.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items.

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.

This subject allows the use of AI technologies exclusively for support tasks such as [***bibliographic or content-based searches, text correction or translations, where applicable]. In the case of subjects in a Modern Languages degree, use of translation must be specifically authorised by the teacher. Other specific situations may be contemplated, as deemed appropriate by the teacher.

The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity.

Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero. In cases of greater infringement, more serious action may be taken.

Bibliography

Basic bibliography:

ABELLAN, Joan. *La representació teatral*. Monogràfics de Teatre. Institut del Teatre. Barcelona: Edicions 62, 1983.

BOGART, Anne. *A Director prepares: seven essays on art and theatre*. London: Routledge, 2001.

BROOK, Peter. *The empty space*. New York: Scribner, 2019.

CEBALLOS, Edgar. *Principios de dirección escénica*. México: Gaceta, 1992.

CHEJOV, Michael. *Sobre la técnica de la actuación*. Barcelona: Alba Editorial, 2011.

DEKOVEN, Lenore. *Changing direction. A practical Approach to directing Actors in Film and Theatre*. Ed. Routledge, 2006.

MELENDRES, Jaume. *La direcció d'actors. Diccionari mínim*. Barcelona: Institut del teatre, 2000.

MITCHELL Katie. *The director's craft: a handbook for the theatre*. London: Routledge, 2009.

SIMÓ, Ramon. *L'art de l'escenificació. Cartes sobre la creació teatral*. Barcelona: Institut del teatre, Angle. 2024.

OSIPOVNA, Maria Knébel. *El último Stanislavsky*. Editorial Fundamentos, 2005 (4a edición)

STANISLAVSKY, Konstantin. *El trabajo del actor sobre si mismo en el proceso creador de la vivencia*. Barcelona: Alba Editorial, 2007.

Further reading:

HOGHE, Raimund. *Pina Bausch. Historias de teatro-danza*. Barcelona: Ed. Ultramar, 1989.

IRVIN, Polly. *Directores. Artes escénicas*. Barcelona: Ed. Océano, 2003.

RICHARDS, Thomas. *At work with Grotowsky on physical actions*. London; New York: Routledge, 1995.

SANCHEZ, A. José. *Dramatúrgias de la imagen*. Colección Monografías. Cuenca (La Mancha): Servicio de Publicaciones de la Universidad de Castilla, 1994.

Software

Teams

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TEm) Theory (master)	1	Catalan/Spanish	second semester	morning-mixed