

Dramatic Performance: Theory and Practice

Code: 100588
 ECTS Credits: 6

Degree	Type	Year	Semester
2500243 Classics	OT	3	0
2500243 Classics	OT	4	0
2500245 English Studies	OT	3	0
2500245 English Studies	OT	4	0
2500247 Catalan Language and Literature	OT	3	0
2500247 Catalan Language and Literature	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

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

- Spanish Language and Literature
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
2. Using suitable terminology when drawing up an academic text.

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.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
classes and seminars	60	2.4	1, 2
Type: Supervised			
Tutorials scheduled	15	0.6	1, 2
Type: Autonomous			
study and preparation	75	3	1, 2

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%)

-Class 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.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance	15	0	0	1, 2
Essays	50	0	0	1, 2
Participation	15	0	0	1, 2
Review	20	0	0	1, 2

Bibliography

-La bibliografia específica de cada tema es donarà a classe.

-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).

-Christopher Balme: *Introducción 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 (2014)

-Patrice Pavis: *El análisis de los espectáculos*, Barcelona, Paidós, 2000.

-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 Ryngeart: *Introduction à l'analyse du théâtre*, Paris, Dunod, 1999 (2014).

-Anne Ubersfeld: *La escuela del espectador*, Madrid, ADE, 1997.