



Study Plan

School: School of Arts
Degree: Master
Course: Theatre (cód. 457)

Specialization Actor/Director

1st Year - 1st Semester Specialization Actor/Director

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC10548M	Research Methods in Arts	Theatrical Studies	3	Semester	78
ARC10549M	Applied Dramaturgy I	*** TRANSLATE ME: Dramaturgia ***	3	Semester	78
ARC10550M	Theory of Acting/Stage Directing	Theatrical Studies	6	Semester	156
ARC10551M	Blocking and Performance	Theatrical Studies	3	Semester	78
ARC10552M	Acting/Directing Laboratory I	Interpretation/Staging	15	Semester	390

1st Year - 2nd Semester Specialization Actor/Director

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC10553M	Applied Dramaturgy II	*** TRANSLATE ME: Dramaturgia ***	3	Semester	78
ARC10554M	Kinetics and Composition	Interpretation/Staging	6	Semester	156
ARC10555M	Acting/directing Laboratory II	Interpretation/Staging	15	Semester	390
Group of Free Options					

2nd Year - 3rd Semester Specialization Actor/Director

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC10556M	Especialized Research Seminar	Interpretation/Staging	12	Semester	312

Mandatory alternatives

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
	Dissertation				
	Internship				
	Project Work				



**2nd Year - 4th Semester
Specialization Actor/Director**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Mandatory alternatives					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
	Dissertation				
	Internship				
	Project Work				

Conditions for obtaining the Degree:

*** TRANSLATE ME: Para aprovação na componente curricular nesta área de especialização é necessário a aprovação (através de avaliação ou creditação) das seguintes unidades curriculares: {\}

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1º Semestre: {\}

5 UC obrigatórias num total de 30 Ects {\}

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2º Semestre: {\}

3 UC Obrigatória num Total de 24 Ects {\}

UC optativas livres num total de 6 Ects {\}

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3º Semestre: {\}

1 UC obrigatórias num total de 12 Ects {\}

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Para obtenção de grau é necessário a aprovação em Dissertação, Trabalho de Projecto ou Relatório de Estágio, no total de 48 ECTS, no 3.º e 4.º Semestre. ***

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Research Methods in Arts (ARC10548M)

1. Curriculum research in the arts: issues under discussion in the contemporary arts. Main streams and their creators.
2. Readings oriented around the production area in the existing theoretical and critical analysis of artistic thinking.
3. The processes of research and its applicability in the arts: the specific approach to art as an object of study.
4. Research Organization (stages of the investigation process). Typology of modes of development and production of results and diversity of formats for delivery of their responses.

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Applied Dramaturgy I (ARC10549M)

Overview of selected plays and other genres
Analysis and discussion of artistic and aesthetic currents
Readings and selections
Dramaturgic analysis (semiotics, history, context)
Dramaturgic adaptation - the setting of goals
Character analysis



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Theory of Acting/Stage Directing (ARC10550M)

1. The traditional conception of actors in training.
2. The beginnings of modern theater. The Stanislavsky method.
3. The reaction against Naturalism. Role of director and of text in theatrical construction.
 - a) Positions "textocentristas."
 - b) The desentronização of the . Demand of theatricality.
 - c) New ways in using the text.
4. Stanislavskiano critical examination of the process and the proposals that are precursors. (among others, constructivism and the Biomechanics of Meyerhold Theatre, in Chekhov's psychological gesture, the role of the subconscious in the Strasberg method, the training of the actor with Grotowski and Barba (the rite and the relationship with the viewer), the epic theater and the use Verfremdungseffekt of Brecht, the actor and the empty space with Brook, etc.).
5. Directing and stage space - From static front to multipurpose architecture.
6. Directing. Conditions and means of production.
7. Theatrical theories and practices of contemporary Portuguese artists.

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Blocking and Performance (ARC10551M)

O que trata esta unidade curricular é exactamente o território, a arquitectura do teatro. A arquitectura do teatro, porém numa aproximação que não se limita ao campo específico da arquitectura de cena. Apesar de se abordar também, naturalmente, esse grupo específico, com esta disciplina pretende-se sobretudo oferecer uma perspectiva diferente sobre as questões arquitectónicas. Assim, mais do que mostrar as arquitecturas do teatro, oferece-se uma arriscada inversão de posições que leia a arquitectura como teatro, a arquitectura como dispositivo que se expõe, que mostra uma maneira de ver.



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Acting/Directing Laboratory I (ARC10552M)

1- Dramaturgy - (see Dramaturgia Aplicada I)

2 - Texts and scenic visions:

Overview of classical and contemporary aesthetic trends. Selection of readings. Working-out of the concepts of directing, and of acting techniques.

3 - From ideas to staging: exploration of theatricality

a) Psycho-physical and vocal warm-up techniques.

Improvisation

Physicality

The acting game

b) Directing

Goals

Character-building

Context and circumstances

The search for metaphors

Triggering creativity and imagination in the actor

c) Scenes

Problem-solving

Rhythms and changes

Moods

Blocking in space

Composition

d) Rehearsals

Taking hold of space and blocking techniques

Character development

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Applied Dramaturgy II (ARC10553M)

Dramaturgic analysis (semiotics, history, context)

Dramaturgic adaptation - the setting of goals

Character analysis



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Kinetics and Composition (ARC10554M)

I - Framework of the study area.

II - Definition of foundational concepts.

III - Concepts benchmarks defined by theories and / or systems:

a) Meyerhold:

- Structuring notions of biomechanics, "phrase of movement" and its principles, "rakours" counterpoint; assembly;
- Kinetic perspective on the scenic and musicality of the action;
- The grotesque as a paradoxical process of composition.

b) Jerzy Grotowski:

- Concept of momentum and its implications;
- Processes of composition in the training of the actor;
- Writing process in scenic construction.

c) Eugenio Barba:

- The domain of the pre-expressive;
- The principles-that-return: balance of luxury, oppositions, omission;
- The dramaturgy of the actor and director in the assembly process of creation;

IV - Study and analysis of examples of dramatic compositions that marked the history of the theater;

V - Workshop of creation: application of knowledge. Analysis and discussion

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Acting/directing Laboratory II (ARC10555M)

The student, playing the class as a theatrical team, under the supervision of Professor, choose a scene of a theatrical work, common to all other students, dramaturgical analysis to work as a whole, conceive space and scenic, generally speaking, plastic vision of the scene (costumes, props, lighting design), define the force lines of action, direct colleagues / interpreters, will prepare a contract Staging and Room with a sheet and look for handouts, along Student design Department of Visual Arts, U.S., an online graphic design for promotional poster and invitation. Experiences to be addressed simultaneously as a performer in scenes chosen by the other students.

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Especialized Research Seminar (ARC10556M)

1. Principles for defining the working framework for the race final (4th semester).

2. Selection of the axis of work to be done: topic for the dissertation; choice of work project, choice of probation program.

2. Organization of work with coordinators and responsible for probation. Planning, scheduling and monitoring the work model.

3. Production of a synthesis of the scheduled work with oral presentation and public discussion.