



Study Plan

School: School of Arts
Degree: Bachelor
Course: Theatre (cód. 212)

1st Year - 1st Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2629L	Theatre History I	Theatrical Studies	6	Semester	156
ARC2630L	Dramaturgy of the Text and of the Stage	Theatrical Studies	6	Semester	156
ARC2631L	Body and Scenic Movement I	Art of the Actor	6	Semester	156
ARC2632L	Voice I	Art of the Actor	6	Semester	156
ARC2633L	Expression and Creativity	Drama, Education and Community	3	Semester	78
ARC2634L	Improvisation	Art of the Actor	3	Semester	78

1st Year - 2nd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2635L	Theatre History II	Theatrical Studies	6	Semester	156
ARC2636L	Practices of Dramaturgy	Theatrical Studies	3	Semester	78
ARC2637L	Body and Scenic Movement II	Art of the Actor	6	Semester	156
ARC2638L	Voice II	Art of the Actor	6	Semester	156
ARC2639L	Theater Workshop I	Art of the Actor	9	Semester	234

2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2640L	History of Portuguese Theatre	Theatrical Studies	6	Semester	156
ARC2641L	Portuguese Dramaturgy	Theatrical Studies	3	Semester	78
ARC2642L	Movement and Composition	Art of the Actor	3	Semester	78
ARC2643L	Voice Lab	Art of the Actor	3	Semester	78
ARC2644L	Theater Workshop II	Art of the Actor	9	Semester	234



2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Group of Options					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2656L	Acting for the Camera	Art of the Actor	3	Semester	78
ARC2657L	Lighting Design	Performing Arts	3	Semester	78
ARC2658L	Bodily Expression	Drama, Education and Community	3	Semester	78
ARC2659L	Educational Drama	Drama, Education and Community	3	Semester	78
ARC2660L	Costume design	Performing Arts	3	Semester	78
ARC2661L	Iconography and Theatrical Documentation	Theatrical Studies	3	Semester	78
ARC2662L	Introduction to Circus Arts	Performing Arts	3	Semester	78
ARC2663L	Introduction to Dramatherapy	Drama, Education and Community	3	Semester	78
ARC2664L	Introduction to Puppet Theatre	Theatrical Studies	3	Semester	78
ARC2665L	Actor's Coaching Practice	Performing Arts	3	Semester	78
ARC2666L	Theatre Education and Community	Drama, Education and Community	3	Semester	78
ARC2667L	Topics of Theatre Anthropology	Theatrical Studies	3	Semester	78
ARC2668L	Body Training	Art of the Actor	3	Semester	78
ARC2669L	Voice Training	Art of the Actor	3	Semester	78
Group of Free Options					

2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2645L	Theatrical Aesthetics	Theatrical Studies	6	Semester	156
ARC2646L	Theatre and Contexts	Drama, Education and Community	3	Semester	78
ARC2647L	Technical theatre	Performing Arts	3	Semester	78
ARC2648L	Portuguese Dramaturgy Project	Art of the Actor	12	Semester	312



2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
Group of Options					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2656L	Acting for the Camera	Art of the Actor	3	Semester	78
ARC2657L	Lighting Design	Performing Arts	3	Semester	78
ARC2658L	Bodily Expression	Drama, Education and Community	3	Semester	78
ARC2659L	Educational Drama	Drama, Education and Community	3	Semester	78
ARC2660L	Costume design	Performing Arts	3	Semester	78
ARC2661L	Iconography and Theatrical Documentation	Theatrical Studies	3	Semester	78
ARC2662L	Introduction to Circus Arts	Performing Arts	3	Semester	78
ARC2663L	Introduction to Dramatherapy	Drama, Education and Community	3	Semester	78
ARC2664L	Introduction to Puppet Theatre	Theatrical Studies	3	Semester	78
ARC2665L	Actor's Coaching Practice	Performing Arts	3	Semester	78
ARC2666L	Theatre Education and Community	Drama, Education and Community	3	Semester	78
ARC2667L	Topics of Theatre Anthropology	Theatrical Studies	3	Semester	78
ARC2668L	Body Training	Art of the Actor	3	Semester	78
ARC2669L	Voice Training	Art of the Actor	3	Semester	78
Group of Free Options					

3rd Year - 5th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2649L	Contemporary Trends in Performing Arts	Theatrical Studies	3	Semester	78
ARC2650L	Scenography	Performing Arts	3	Semester	78
ARC2651L	Research Seminar	Theatrical Studies	3	Semester	78
ARC2652L	Experimental Theatre Workshop	Performing Arts	15	Semester	390
Group of Free Options					

3rd Year - 6th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC2653L	Theories of the Actor	Theatrical Studies	3	Semester	78
ARC2654L	Actor's professional tracks	Theatrical Studies	3	Semester	78
ARC2655L	Project Area in Theatre	Performing Arts	12	Semester	312
Group of Free Options					



Conditions for obtaining the Degree:

*** TRANSLATE ME: Teatro

Para obtenção do grau de licenciado em Teatro é necessário obter aprovação a 150 ECTS em unidades de curriculares obrigatórias e 30 ECTS em unidades curriculares optativas, distribuídas da seguinte forma:

1º Ano

1º Semestre:

6 UC Obrigatórias num total de 30 ECTS

2º Semestre

5 UC Obrigatórias num total de 30 ECTS

2º Ano

3º Semestre

5 UC Obrigatórias num total de 24 ECTS

UCs Optativas num total de 6 ECTS de qualquer área do quadro de optativas

4º Semestre

4 UC Obrigatórias num total de 24 ECTS

UCs Optativas num total de 6 ECTS de qualquer área do quadro de optativas

3º Ano

5º Semestre

4 UC Obrigatórias num total de 24 ECTS

1 UC Optativa livre num total de 6 ECTS

6º Semestre

3 UC Obrigatórias num total de 18 ECTS

UC Optativas livres num total de 12 ECTS

Program Contents

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Theatre History I (ARC2629L)

1. Problems of theater history and performance: methodologies, the subject of discipline.
2. The theories about the origins of theater and the contributions of sociology and anthropology.
3. The theater in Classical Antiquity: Greece and Rome.
4. Forms of theater in the Middle Ages.
5. Theatre in the Renaissance: from the 'invention' of the theater until the "market of the masks".
6. Consequences of Classicism in Europe (XVI-XVIII).

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Dramaturgy of the Text and of the Stage (ARC2630L)

1. Presentation of the unit in the field of Theatre Studies. Dramaturgy and theories of theatre: an historical perspective; dramaturgy as reading: from Literature to Theatre. Most relevant models aiming to staging. Brecht as an example.
2. Case studies (texts and videos of performances):
Classic comedy in France during the first half of the XVIIth. Molière and the invention of comedy. The Avare by Molière. Performed by Jean Vilar in the context of "théâtre populaire". Elizabethan comedy: burlesque tradition and farce, as a critical use of the Renaissance new model: Shakespeare, Whatever you call it. Study of the singularity of Woyzeck by Büchner. A version by S. Braunschweig. Naturalism and Drama in the XIXth: attempt by Ibsen to adapt tragedy to daily life in Hedda Gabler and The Doll's House. Performances from the 1970's until nowadays: Peter Zadeck; Ostermeyer. Tragedy and comedy of Tchekov's Three Sisters de Tchekhov. Interpretation by Peter Stein.



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Body and Scenic Movement I (ARC2631L)

I - General motion:

- physic abilities;
- psychomotor factors;
- states of attention and enlarged perceptive fields;

II - Observation and awareness of corporeality: imitate and transform

- awareness of body feature (in immobility and in action) which are each one's identity expression;
- comparative study of inter-individual similarities and differences (in stance, perceptive and action processes).
- observation processes and analysis, reproduce and transform of body movement;

III - Representation and image(s) of corporeality: body training as a project to enlargement possible:

- historical and cultural vision of the body and the movement
- biological and medical vision of the human body
- other disciplinary visions about the body;
- notion of training and body technique: objectives and skills.

IV - Movement expressivity from different systems of body organization:

- global and segments; centre and periphery; inside and outside; macro and micro movement;
- experimentation exercises

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Voice I (ARC2632L)

Relaxation, release and alignment: the body

Breath and Voice: symbiosis, support and economy

Parameters of the Voice: resonance, volume and range

Articulation and Resonators - the vocal muscularity

The vocal "variety- timbre and characterization

Imagination and emotions on stage

Working a musical/literary text: structures and rhythms, the emotional flow, the sound: voice and meaning

Warming-up exercises based on the Belcanto technique (Garcia and others)

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Expression and Creativity (ARC2633L)

- Creativity in life.
- Creativity as a primary need of human beings.
- Creativity and individual, social, human and cosmic dimensions.
- Creativity society, dialogue and culture.
- Techniques of applied creativity.
- Dramatic activities and creative process.
- Guided imagery, creativity and creative relaxation.
- Stories, myths and legends as creative and therapeutic tool.
- Expressive elements of Dramatic Activities as a base for performative production.
- The integrative perspective of performance.
- Creativity, society, culture and dialogue.



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Improvisation (ARC2634L)

Fundamental principles of the actor's presence across the various forms of theater: "here and now", "being" instead of "doing", reacting instead of acting, focus on the process rather than the result.

Actor's relationship with the self, the other, the group and the space.

Theater games according to Viola Spoling and Keith Johnstone in order to:

- Disinhibition and development of students spontaneity.
- Build and develop the group dynamics.
- Warm-up: body, voice, imagination.
- Development of listening, acceptance and inner flexibility.
- Create and develop narrative structures.

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Theatre History II (ARC2635L)

1. The age of the 'reforms' in eighteenth-century Europe.
2. The theater in European Romanticism.
3. Affirmation and crisis of the realist-naturalist paradigm.
4. The theater in the twentieth century.

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Practices of Dramaturgy (ARC2636L)

Presentation in the field of Theatre Studies. Writing and rewriting practices: relations between stage and artistic practice in the Modern Age (XVII). Discussion of the classic model and freedom for a romantic writing. Triumph of mixed genre for a revolution of the stage. Naturalist dramaturgy on stage. A new model: dramaturgy as a practice based on text for the stage. Brecht's heritage. Role of the dramaturg in theatre production and creative process: from individual author to collective creation. Dramaturgy as a practical process of rewriting (translation; adaptation; collage). Performance and theatre. Repertoires of theatre production and theatre edition. Theatre criticism and research as reception.

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Body and Scenic Movement II (ARC2637L)

The Unit will carry on with previous body and movement course

I - General Motricity :

- Physical qualities;
- Psychomotor factors;

II - Processes of relationship by scenic movement in space:

- The object as an instrument of interaction.
- Differentiated processes of relationship with the partner;
- Exercises addressing listening, attention, timing, cooperation and body responsiveness.

III - Scenic basic actions of movement (walk, run, stop, roll, jump, fall, get up, throw, catch, take, other):

- Procedures and mechanisms of action;
- Scenic movement exercises: combination of physical actions, different qualities of movement involved in the action (space, time, weight, flow);

IV - Methods of training: an introduction of proposals for foundation work in actor's body training :

- The "Biomechanics" Meyerhold's;
- Body work proposed by Jerzy Grotowski and Eugenio Barba;
- Other, including acrobatics, Buto, contact improvisation, fencing and theatre somatosensory techniques



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Voice II (ARC2638L)

- 1.1 Language, langue and speech
- 1.2 dialect, sociolect and idiolect: differences in pronunciation
- 1.3 standard pronunciation and educated variety
- 1.4 Spelling and sound
- 1.5 Voiced and unvoiced consonants
- 1.6 Simple vowels, diphthongs and triphthong
- 1.7 Syllabic division and syllable structure
- 1.8 Phonotactics
- 1.9 Phonetic transcription
- 1.10 Cohesion, coherence and textual connectors

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Theater Workshop I (ARC2639L)

- a) Based on one or more texts (theatrical or otherwise), or no text, work out the practical use of concepts / tools previously learned theory
(Fable, Vorgang, Gestus, List of Characters, Subtext, Effect of Strangeness, Tipping Point, Continuous Action, Leitmotiv, etc.)..
- b) Installation of one or more scenic scenes, based on a text (drama, prose, poetry), or a scenic script.
- c) Testing of different "modes of representation" to the same scene.

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History of Portuguese Theatre (ARC2640L)

Gil Vicente and his School
Plurality of spectacular events in the eighteenth century.
Liberalism and Romanticism: Garrett and reform of the Portuguese theater.
Trends of final eighteenth century: naturalism and symbolism
Notes on the twentieth century

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Portuguese Dramaturgy (ARC2641L)

Dramatic writing practices throughout history:

Gil Vicente: Barca do Inferno e Pranto de Maria Parda.
Coralidade e individualidade.
António José da Silva: Guerras de Alecrim e Mangerona.
Afectação e risibilidade.
Gomes de Amorim: Fígados de Tigre.
Do drama romântico à paródia.
Raul Brandão: O doido e a morte.
Espanto existencial e absurdismo.
Augusto Sobral: Os degraus e Abel Abel.
Parábola histórica e mito.
Abel Neves: Além as estrelas são a nossa casa.
(Des)construções contemporâneas.



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Movement and Composition (ARC2642L)

I - Perceptive functions as actor's basic skills .

- The visual function, auditory function, tactile-kinesthetic function; intermodal association of perceptive functions

II - Bases of composition process:

- Sense of space;

- Notion of time;

- Components of the action;

III - Technical analysis of the process of carrying out actions:

- Perceptual-motor phases;

- Action's decision-making processes.

IV - Composition, performance, analyses and repetition of significant scenic sequences.;

- Supports of creative process: : visualisation, sound, materials, text, memories;

- Analysis of body composition performances.

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Voice Lab (ARC2643L)

1 - Build other voices

1.1 Regional accents and standard dialect

1.2 Accents research

1.3 Characters, caricature and cartoons

2 - Sensory-behavioral voice

2.1 Visual mode

2.2 Auditory mode

2.3 Kinesthetic mode

2.4 Synesthesia: merge the procedures

3 - Agenda

3.1 Individual Strategies

3.2 Mastering, expanding, refining, building, researching and selecting

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Theater Workshop II (ARC2644L)

The work will focus on the analysis and interpretation of the play 'Opera of the Three Grains' by Bertold Brecht

The following topics will be addressed:

- Context of Brecht's work
- Readings and dramaturgical analysis - Character analysis
- Analysis of "Little Organon for Theater" focusing on the various concepts of B. Brecht's theoretical-practical thinking: Epic and dialectical theater, fable, 'gestus', distance effects (Verfremdungseffekt)
- Performing interpretation

1. Objectives:

The objectives of this discipline are to provide the fundamental tools of performance based on the Brecht system. It is aimed at the study and experimentation of practical scenes in conjunction with the exposed theory. The course will have a public presentation

Study and experimentation of scenes of a theatrical text in conjugation with the exposed theory. Study of a theatrical text in conjunction with the theory exposed in an experimental way.



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Acting for the Camera (ARC2656L)

I - ACTING FOR THE CAMERA SPECIFICS

- . The camera
- . Technical vocabulary
- . Guide to technical specifics of the set
- . The team
- . The director
- . The 'timings'

II - Building the film character

- . Listening/feeling
- . Concentration
- . Energy
- . Emotions
- . Physical stimuli
- . Changes/Variations
- . Spontaneity

III - Script analysis

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Lighting Design (ARC2657L)

- . Lighting Design: Introduction and overview
- . Electricity: Basics and security, and first aid procedures
- . The lighting fixture, lenses, lamps, reflectors, etc..
- . Types of lighting fixture: lamp types and uses
- . Installation of lighting fixtures: Safety
- . Distribution and Control: Dimmers, Light tables,
- . Types of lighting: Light: back, front, side and chopped; Shadow; Color.
- . Effects of lighting and with lighting
- . Robotic Fixtures
- . Lighting scenarios: Light as a scenic element.
- . Creation of lighting design: Designer Options
- . Understanding lighting console programming
- . Lighting Design Computer Aided



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Bodily Expression (ARC2658L)

1 - Representations and body image.

- . representations of body image and the notion of "bodywork" of M. Mauss;
- . taxono
- . sign type: functional gestures, expressive gestures, transitive gestures,

2 - parameters constituting the body and movement:

- . organizational systems of the body;
- . psicocorporais elements and functions of the movement;
- . qualities of movement;

3 - expressive dimension of the body and movement

- . movement as a means of interrelation: the spatial parameters, time and action;
 - . rhythm as the relational function, the body as a percussion instrument;
 - . creation and analyses of expressive movement sequences from different media: visual, sound, materials, textual. Individual and group exercises;
 - . structural notions of improvisation significant body: why, what, how, where, with whom?
- my of the senses: signs on the embodiment and its influence on how the individual captures the world;

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Educational Drama (ARC2659L)

The field of intervention of dramatic expression.

Methodological perspectives from, Portugal, Anglo-Saxon, French and Latino American countries

Dramatic elements: Body / movement, sound / voice, space / time, objects, character, action, word / text

Expressive and : Impressive communicational processes.

Drama and Emotion.

Drama and Theater Game. Drama and Emotion.

Dichotomy process / product.

Drama as a metaphor. Perspectives on the nature of child's dramatic creativity.

Processes of creation, acting , presentation and its adaption social contexts.

Drama and theater as a method and of teaching tool and its role for interdisciplinarity

Strategies for planning and monitoring social and educational processes bearing in mind the expressive , artistic aesthetic features of dramatic expression.



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Costume design (ARC2660L)

1. costume design
 - . brief look into the human figure and anatomy and representational strategies
 - . outline of physical, historical, social, cultural and psychological aspects of the character
 - . brief insight into the history of fashion and costume
 - . brief insight into materials and textiles
 - . color [light and pigment], light and shadow [atmosphere]
 - . realism and fantastic [processes and layers of meaning]
 - . naturalism and formalism [different aesthetic approaches]
 - . image, impression, visuality [research, creation, practice]
 - . project: concept, design, realization
 - . costume and props [hats, accessories]
2. make-up and special effects
 - . facial anatomy
 - . mask making [approach to different techniques and materials]
 - . hair and styling, wigs, fake hair and make up
 - . special effects [wounds, hematoma, moles, beauty marks, scars, teeth, prosthetics]

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Iconography and Theatrical Documentation (ARC2661L)

Iconography, history and documentation: state of the art.

Resource Guide of iconographic resources.

Guide to document archives.

The photography and theater.

Record film and theater.

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Introduction to Circus Arts (ARC2662L)

I - History (s), Representations and Images of the Circus:

- The historical beginnings of the circus and the birth of modern circus;
- Circus disciplines and aesthetics;
- Contemporary circus, mutation or disruption?
- Circus and theater: interconnections;
- Overview of the current state of the circus in different countries;

II. Analysis shows:

- Grids and analysis parameters. Issues and models;
- Application of analytical tools (shows, image file);

III - Circus Sensible Techniques:

- Acrobatic techniques, techniques for manipulating objects; clown; crossings;

(practices will have a theoretical fit to the technical and artistic learning, in each semester will be defined disciplines and techniques to be discussed).



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Introduction to Dramatherapy (ARC2663L)

The nature of drama therapy. The Aristotelian catharsis.

Theoretical influences in drama therapy.

. "Therapy" and "therapeutic."

Play, drama and ritual.

From theater to dramatherapy.

Dance-drama

Therapeutic theater and dramatic rituals.

Introduction to the work of Carl Jung

Metaphor

Tales, myths and legends in the therapeutic process

Models in drama therapy (creative-expressive model of learning, insight psychotherapy model, model)

Factors relevant to assessment in drama therapy.

The uses of drama therapy with different populations.

Differences and similarities between drama and dramatherapy

The training of dramatherapists..

Techniques and skills

The role of dramatherapist.

Drama therapy and the client.

Problems most suitable for drama therapy..

Assessment in drama therapy.

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Introduction to Puppet Theatre (ARC2664L)

1. Theoretical component: Puppetry presentation: an issue for research. Specificity. The role of puppetry in the evolution of theatrical forms. Historical overview: tradition and modernity of puppetry; popular tradition in Europe (XIX and XX).

2. Meetings with puppeteers. A traditional practice: Bonecos de Santo Aleixo (Cendrev / Évora). Puppetry and Visual Arts: the TRULÉ Project of Manuel Dias. Puppetry and contemporary theatre: Teatro de Marionetas do Porto. João Paulo Seara Cardoso's aesthetics.

3. Workshops of construction and manipulation of puppets (The puppets of Teatro de Ferro. Practical exercises by Igor Gandra. About the actor and the puppet: body and mask. Practical exercises.

4. Research and Puppetry: participation at the "Seminário Bienal de Investigação em Marionetas de Évora"

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Actor's Coaching Practice (ARC2665L)

Vorgang as a basis for organization of the situation. The "Effect of Strangeness" (Verfremdungseffekt) and use the "Subtext".

Ownership of the fundamental traits of the paper and the profiling of Characters: Physicality, gesture and character of the Porte.

The size / attitude of the actor.

The balance between the rational and the emotional component in building the character. The act of showing, as a scenic purpose of the game.

The relationship of character: the opposite of work and framework proposed here resulting game.

On the communication process at Work opposite. The visibility of the character relationships.

the fixing of improvisation: "Step by Step" Improvisation and moldable. The dialectic in construction work. Construction of the initial situation.

Composition and eloquence of Vorgang. The interrelation of Vorgang and sheet music. The speaking sign language.

Search as a method of truth scenic. Organizing strategy proposals for action.



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Theatre Education and Community (ARC2666L)

The concept of Drama in Education and Community Theatre. Objectives and methods.

Theater and Education in relation: Contributions of Paulo Freire and Augusto Boal.

Historical perspectives of Implantation and diversification: Social theater, Theater for the development, Applied Drama, etc.

Global perspectives and main references of the approaches of theater in education and community theater.

Emancipatory theater. The therapeutic nature of the theater in education and the community theatre

Ethical Questions and politics associates contexts of application.

Theater Education and Community in the communicational perspective, of effectiveness and entertainment . Dramaturgy of the community.

Exploration of the appropriated skills to the education, animation and performative creation.

Different approaches and styles: from the artistic nature, aesthetic and communicational of performativas techniques to the diversity of the contexts of intervention and institutional realities.

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Topics of Theatre Anthropology (ARC2667L)

1) The anthropological perspective. The anthropological model as a way of description and analysis the theater as cultural discourse.

2) The physicality of the phenomenon as a structural element of theater.

3) The principles and intercultural subpartitura. Cross Cultural and Physiological Factors.

4) Theatricality and Lusophone. Study of some examples.

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Body Training (ARC2668L)

Structure and foundations of a personal training methodology;

Articulations of individual training with a training group;

Planning of training;

Practice and analysis of ongoing training programs;

The course is designed to address the lack of a body work in projects at 5 and 6 semesters. Thus, this course will only be subject to the frequency of students enrolled in 5th and 6th semester.

Despite its content, and confining the practice of structuring an individual training, in conjunction with a training group, there may be, in specific cases and according to the type of proposal a need to develop creative projects in these last two semesters with a different orientation , ie, learning a specific technique of the actor (eg comedy dell'arte, fencing, Hip Hop ...).

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Voice Training (ARC2669L)

. Vocal training on the basis of the previous knowledge of the corporal relaxation training and the identification of the body as support for the singing voice.

. Vocalization using the belcanto principles, among others, developing the optimum vocal placement, projection, discovery of the resonators and its function as well as a perfect articulation for the spoken and singing voice.

. Reading of small musical parts and preparation of sung and spoken parts (from opera, theatre, musical theatre, oratorio etc), in accordance with the requirements of the stage curricular units to which this unit gives support.



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Theatrical Aesthetics (ARC2645L)

- Greco-Latin Classicism: the Poetics of Aristotle's Poetics and the Art of Horace.
- The influence of Catholicism and the decline of theater: the positions of Tertuliano and Poetic art of Horácio.
- New times, new trends : the English stage (Shakespeare, Dryden), the Spanish stage (Lope de Vega, Cervantes), the French stage (Corneille, Racine, Moliere and Boileau).
- The Age of Enlightenment: Riccoboni, Voltaire, Diderot, Hume, Rousseau, Noverre
- A theatrical reflection : from romanticism to naturalism (Lessing, Schiller, Goethe, Schlegel, Hegel, Nietzsche, Zola, Antoine, Stanislawski).
- The beginning of the twentieth century: Craig, Meyerhold, Marinetti, Copeau, Witkiewicz, Appia, Schlemmer, Piscator
- The century. XX and the war: Artaud, Baty, Brecht.

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Theatre and Contexts (ARC2646L)

The course content is not established in advance. Each student through a process of work coordinated by the lecture will identify his/her needs in order to achieve the objectives and competences developed in accordance with the objectives of the discipline. At other hand the course's will allow listing the learning undertaken and learning content called for such work.

The contents of this dynamic game imply that allow:

- controlling Learn the basics research Social Science and Humanities
- Practice a specific technical research (explored: interview, content analysis, preparation of questionnaires, preparation of observation guidelines, etc.).

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Technical theatre (ARC2647L)

- . Stage Area: Nomenclature
- . Technical team from the theater: Organizational skills and competence
- . Lifting and load bearing equipment: Manual and motorized batters, Concepts of rigging, Suspension of people and cargo
- . Scenic elements: Platforms, ramps, structures, scenarios, etc..
- . Electricity: Basic concepts and safety rules
- . Lighting: Basic concepts, set up and safety rules
- . Sound: Basic concepts, set up and safety rules
- . Video: Basic concepts, set up and safety rules
- . Scenic effects:
- . Examples of effects
- . Effects of increased risk:
- . Fire
- . Pyrotechnics
- . Water
- . Rules for use of scenic spaces
- . Legislation applicable to entertainment venues

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Portuguese Dramaturgy Project (ARC2648L)

Performance of a theatrical project from one or more texts by national authors (Classic and, or, Contemporary), linked to the history of Portuguese Theatre.

At Applied Dramaturgy as a component in the scene, students will study authors chosen and, in particular, the texts to be included in the Project.

The Body and voice work will be part of student's performance over the implementation of the Project

in an integrated way having in mind their performance on final presentation which will be presented publicly at the end of the semester



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Contemporary Trends in Performing Arts (ARC2649L)

1. Mapping the twentieth century: issues and problems, authors and creators.
2. Problem of the avant-garde.
3. A theatrical creation of the post-war Europe.
4. Breacking the boundaries by the end of the century.
5. Theatre crisis in the late twentieth century
6. About the theater in the media culture: theater and technological devices.

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Scenography (ARC2650L)

1. space - a brief history of spaces for theatrical events, theatre architecture and scenic design, and a contemporary review of these historical references and space typologies;
2. technique - presentation of a series of materials and techniques for scenic construction [through practical examples]; presentation of methods in the process design for space and performance, of mechanisms of graphic and pictorial representation and of visual communication essential for the evolution between idea/concept to practical realization.
3. experimentation - practical - scenography project ? individual practical exercise of dramaturgical analysis of a textual/narrative support and creation of a scenographic/performative space [assemblage of a project portfolio: research materials, drawings, images, visual narratives, tri-dimensional model and written descriptions]

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Research Seminar (ARC2651L)

1. Scientific research
 - 1.1. Study Proposals
 - 1.2. methodologies
 - 1.3. Establishment of the field
2. Methodology of scientific research
 - 2.1. Work Plan
 - 2.2. Sources of information
 - 2.3. organization of materials
 - 2.3.1. bibliographies
 - 2.3.2. Reading cards
 - 2.3.3. abstracts
 - 2.4. textual organization
 - 2.4.1. Textual principles: cohesion and coherence
 - 2.4.2. Dialogues: citations, references, notes
 - 2.4.3. argumentative structures
 - 2.4.4. Iconography (s) uses
 - 2.5. The research and new information technologies.
3. Issues of formal presentation
 - 3.1. Formats (oral communication, publication) and recipients
 - 3.2. Standards of presentation



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Experimental Theatre Workshop (ARC2652L)

1- Dramaturgy:

Dramaturgic analysis or dramaturgic adaptation of a non-theatrical text

Development of the concept for the staging, set-design and costume-design etc.

2- Acting:

a) From ideas to the stage: exploring theatricality

Improvisation

Theatrical game

b) The invention of characters

Context and circumstances

Creativity and individual potential in the actors

Exploring physicality

3- Rehearsals

Stage appropriation and blocking

Developing of character from set-design, clothes-design and props

Technical rehearsal (lighting and sound-design)

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Theories of the Actor (ARC2653L)

a) The traditional training.

b) The method of Stanislavsky.

c) critical examination of the process of stanislavski and Mikhail Chekhov.

d) Constructivism and the Theater of Meyerhold's Biomechanics. Their antagonism in relation to the aestheticism of Tairov.

e) The work of the Actor in the Brechtian method. The representation and the epic Verfremdungseffekt.

f) The role of the subconscious and the method of Strasberg. The emotional memory.

g) The training of the actor with Grotowski and Beard: the rite and the relationship with the viewer.

h) The Actor and the empty space: Brook.

i) theatrical theories and practices of contemporary Portuguese artists.

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Actor's professional tracks (ARC2654L)

The professional acting field at a national level: theatre companies, and other employers. The professional video scene: producers, agents, casting practices in film and television. Testimonies about the acting career and profession. How to prepare a resumé.

How to prepare a portfolio. How to prepare for an audition. General notions of funding: workshops and residences, research and creative projects, domestic and international.

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Project Area in Theatre (ARC2655L)

Introduction to research of original creative processes

Choice of materials (texts, images, and other references)

Organization of materials

Scheduling

Accompaniment of rehearsals and executive production (stage, costume, light and sound design)