



## Study Plan

**School:** School of Arts  
**Degree:** Bachelor  
**Course:** Theatre (cód. 676)

### 1st Year - 1st Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12574L	Text and Scene Dramaturgy	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12573L	Theatre History I	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12594L	Improvisation	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12570L	Body and Movement I	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12599L	Voice I	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12592L	Creativity Expression	*** TRANSLATE ME: Teatro ***	3	Semester	78

### 1st Year - 2nd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12576L	Theatre History II	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12571L	Body and Movement II	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12607L	Voice II	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12575L	Dramaturgy as Practice	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12600L	Theatre Workshop I	*** TRANSLATE ME: Teatro ***	9	Semester	234

### 2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12577L	Portuguese Theatre History	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12583L	Portuguese Dramaturgy	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12572L	Movement and Composition	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12608L	Voice Lab	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12601L	Theatre Workshop II	*** TRANSLATE ME: Teatro ***	9	Semester	234



## 2nd Year - 3rd Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12605L	Acting for the Camera	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12606L	Light Design	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12638L	Costume design and Makeup	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12587L	Dramatherapy Introduction	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12580L	Introduction to puppet theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12595L	Actor Direction Practice	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12586L	Theatre Education and Community	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12581L	Theatrical Anthropology	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12579L	Performance	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12568L	Physical Theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12582L	Physical Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12609L	Vocal Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
<b>Group of Free Options</b>					

## 2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12578L	Theatre Aesthetics	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12591L	Theatre and Contexts	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12598L	Stage Techniques	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12589L	Portuguese Dramaturgy Project	*** TRANSLATE ME: Teatro ***	12	Semester	312



### 2nd Year - 4th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12605L	Acting for the Camera	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12606L	Light Design	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12638L	Costume design and Makeup	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12587L	Dramatherapy Introduction	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12580L	Introduction to puppet theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12595L	Actor Direction Practice	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12586L	Theatre Education and Community	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12581L	Theatrical Anthropology	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12579L	Performance	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12568L	Physical Theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12582L	Physical Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12609L	Vocal Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
<b>Group of Free Options</b>					

### 3rd Year - 5th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12590L	Contemporary trends in performance	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12596L	Set Design	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12603L	Research Seminar	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12597L	Experimental Theater Project	*** TRANSLATE ME: Teatro ***	15	Semester	390



### 3rd Year - 5th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
<b>Group of Options</b>					
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ARC12605L	Acting for the Camera	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12606L	Light Design	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12638L	Costume design and Makeup	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12587L	Dramatherapy Introduction	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12580L	Introduction to puppet theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12595L	Actor Direction Practice	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12586L	Theatre Education and Community	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12581L	Theatrical Anthropology	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12579L	Performance	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12568L	Physical Theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12582L	Physical Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12609L	Vocal Training	*** TRANSLATE ME: Teatro ***	3	Semester	78

### 3rd Year - 6th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12593L	Theory of the Actor	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12604L	Actor's Socioprofessional Trajectories	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12588L	Theatre Projects Area	*** TRANSLATE ME: Teatro ***	12	Semester	312



### 3rd Year - 6th Semester

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARC12605L	Acting for the Camera	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12606L	Light Design	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12638L	Costume design and Makeup	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12587L	Dramatherapy Introduction	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12580L	Introduction to puppet theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12595L	Actor Direction Practice	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12586L	Theatre Education and Community	*** TRANSLATE ME: Teatro ***	3	Semester	78
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ARC12579L	Performance	*** TRANSLATE ME: Teatro ***	6	Semester	156
ARC12568L	Physical Theatre	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12582L	Physical Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
ARC12609L	Vocal Training	*** TRANSLATE ME: Teatro ***	3	Semester	78
<b>Group of Free Options</b>					



## 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

4 UC Obrigatórias num total de 24 ECTS

1 UC Optativa do quadro de optativas num total de 3 ECTS

1 UC Optativa Livre num total de 3 ECTS

4º Semestre

4 UC Obrigatórias num total de 24 ECTS

1 UC Optativa do quadro de optativas num total de 3 ECTS

1 UC Optativa Livre num total de 3 ECTS

3º Ano

5º Semestre

4 UC Obrigatórias num total de 24 ECTS

1 UC Optativa do quadro de optativas num total de 6 ECTS

6º Semestre

3 UC Obrigatórias num total de 18 ECTS

1 UC Optativa do quadro de optativas num total de 6 ECTS

1 UC Optativa livre num total de 6 ECTS \*\*\*

## Program Contents

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### Text and Scene Dramaturgy (ARC12574L)

#### 1. Theory

1. 1. Framing the UC in the field of Theatre Studies. 2. Origin and development of Dramaturgy as an historical área of theatre practice in the Modern and Contemporary Age from Diderot and Lessing to Brecht. 3. New approaches in the last decades of XXth century : the role of the spectator; dramaturgy and performance.

1.1.2. Dramaturgy of the text. Theatrical poetics and writing practice of drama: an historical perspective. 2. Dramaturgy as a practice of reading a texto; critical analysis of key-concepts: theatrical gender; carácter; action and fabula.

1.1.3. Dramaturgy of the text to/of the stage: the text "performed.

#### 2. Practice

Study of cases on the basis of videotapes of a corpus of authors and plays in contemporary performances:

a) The Invention of classic comedy in France in the plays of Molière.

b) Elizabethian Dramaturgy: statute of the text and of the stage in the Shakespearian Drama.

c) Perception and Interpretation of tragic and comic in Tchekov's dramaturgy.



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### **Theatre History I (ARC12573L)**

1. Problems of theater and show history: methodologies of theater history, object of study and problems of the discipline.
2. Theses on the origins of theater and the contributions of sociology and anthropology.
3. Theater in Classical Antiquity: Greece and Rome.
4. Theater forms in the Middle Ages.
5. Theater in the Renaissance: from the 'invention' of the theater to the 'market of masks'.

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### **Improvisation (ARC12594L)**

Fundamental principles regarding the presence and the actor play, transversal to the various forms of theater: to exist "aquiegora", "to be" instead of "to do", to react instead of acting;

Application of "game" rules and experimentation of exercises;

Attention, concentration, spontaneity and involvement in the process.

Development of listening, acceptance and interior flexibility.

Development of objectives and outbreaks

Status change and routine break

Improvisational methodologies in the training of the actor according to Spolin, Johnstone, Bogart and Lazaratto.

Creation and reflection of small performances from the elements of improvisation

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### **Body and Movement I (ARC12570L)**

a) Embodied practices

- physical qualities: the senses and the transfer amongst the senses, relation with gravity (weight-lightness), grounding, strength, resistance, precision and dexterity.

- psychomotor factors: reflexes and movement patterns; balance, coordination, tonicity, laterality, orientation of the body in space and perception of time.

- states of perception: relaxation, awareness, listening of the body and concentration

- experiential anatomy and physiology.

b) Observation, body awareness and testimony

- concentration and relaxation exercises.

- awareness of breath and centre of gravity.

- production and modulation of energy.

- relation between movement and stillness.

- memory, repetition and transformation of movement exercises.

- improvisation and composition exercises.

c) The methods and its authors (see bibliography, amongst others)

d) Research on archives and audiovisual documentation

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### **Voice I (ARC12599L)**

Physical work: relaxation, strength, postures, breathing.

Technical work: breath and sound, resonance, dynamic, voiceprints, articulation.

Text read at first sight.

Work on the text, depending on specific needs and/or in conjunction with the work developed in other disciplines.

Singing together and solo. Contact with music reading.



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### **Creativity Expression (ARC12592L)**

- 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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### **Theatre History II (ARC12576L)**

1. Aspects of European classicism.
2. The age of "reforms" in Europe in the eighteenth century.
3. Theater in European Romanticism.
4. Affirmation and crisis of the realistic-naturalist paradigm.
5. The theater in the twentieth century

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### **Body and Movement II (ARC12571L)**

#### a) Embodied practices

- structural notions on the body and its movement in the scenic space's contextual-set.
- experiential anatomy and physiology.

#### b) Observation, awareness of the body and testimony

- listening of the body and its movement
- reading and analysis of movement and its expressivity
- repetition and transformation of movement

#### c) The methods and its authors

- research on archives and audiovisual documentation
- embodied actors's training, improvisation and composition

#### d) Body image, record and documentation

- creative exploration of modes of recording and documenting the body and its scenic movement, from the work developed in this curricular unit.

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### **Voice II (ARC12607L)**

Relaxation, release and alignment: the body

Breathing and Voice: symbiosis, support and economics

Voice Parameters: resonance, volume and scope

Articulation and Resonators - the vocal musculature

The vocal "variety- the Timbre and the characterization

Imagination and Emotions in stage communication

Musical / literary text work: structures and rhythms, emotional flow, sound - voice and meaning

Vocalizos used by Belcanto (Garcia and others)





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### **Dramaturgy as Practice (ARC12575L)**

1. Drama and writing: conceptual framework.
  - 1.1. Theatricality: definition and scope of application of the concept.
  - 1.2. Mimesis and theatrical illusion: a founding model.
  - 1.3. Problematic of the genres of theater.
  - 1.4. Writing practice (s) in dramatic language.
  - 1.5. Poetic (s) of the text and the scene.
  - 1.6. The theatrical reception.
2. Dramaturgy in the contemporary world.
  - 2.1. The abandonment of the constituents and codes of traditional writing.
  - 2.2. The contemporary writing of / for the theater. Legibility as a challenge for the interpretation of the text(s).
3. The place of written and non-written text in the theater today.
  - 3.1. The playwright in the creative process: from author to collective creation.
  - 3.2. The dramaturgical practice and the textual rewriting: the translation; the adaptation.
  - 3.3. Text and non-textual materials in the performative process: the media on the stage.

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### **Theatre Workshop I (ARC12600L)**

- 1 – The work's context
- 2 – Dramaturgical analysis and characterization
- 3 – Analysis and practical exercises on Stanislavski's The Actor's Work. Focusing on the techniques of concentration, relaxation, active analysis, 'super-objective', sub-scenes, physical actions, attention circles and character's objectives.
- 4- Interpretation of chosen scenes through improvisation
- 5 – Blocking Rehearsals
- 6 – Presentation/open class

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### **Portuguese Theatre History (ARC12577L)**

1. Gil Vicente and the theater in the 16th century court. Antecedents, European models and Iberian circumstances. The post-Gil Vicente theater.
2. Plurality of spectacular manifestations between the sixteenth and eighteenth centuries: authors, contexts, works.
3. Portuguese theater in the nineteenth century. Garrett and the National Theater.
4. Eighteenth-finissecular trend lines: from the topical drama to the naturalistic drama. Theaters, companies, actors.
5. The theater in the twentieth century: from the Republic to the end of Estado Novo.
6. Revolution, renovation, trends 20-21.



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### **Portuguese Dramaturgy (ARC12583L)**

Some Dramatic Writing Practices Throughout History:

1. Dramatic Game and Iconoclasm

Gil Vicente:

Pranto de Maria Parda

Romagem de Agravados

2. Affectation and risibility

António José da Silva:

Guerras de Alecrim e Mangerona

3. Existential fright and absurdism

Raul Brandão:

O doido e a morte

4. Joker Tragedy

Natália Correia:

O Homúnculo

5. Dark Comedy in a Contemporary Fable

Armando do Nascimento Rosa:

Túnel dos Ratos

The syllabus aims mainly to present to the students some of the diverse practices of dramatic writing throughout the history of the Portuguese Theater.

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### **Movement and Composition (ARC12572L)**

1. The origin of movement in each individual body. Articulations, impulses and organic movement. Movement improvisation as an input to movement composition.

2. Laban technique: history and importance of Rudolf Laban in movement composition. The geometry, notation and construction of twenty seven points within a cube as a material for movement composition. Movement improvisation using Laban cube and technique.

3. The use of a loop station as a material to produce sound as an input for movement creation. Movement composition from sound layers produced by students.

4. Construction of choreographic phrases using autobiographies, from the choice of texts of others, several individual movements joined and shared and the conceptual reflections around results.

5. Contact-Improvisation as a generator of new movements and new ways of sharing.

6. Construction of a small performance of movement composition, where all the tools from points 1-5 must be somehow present



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### **Voice Lab (ARC12608L)**

Building other voices:

1. Mother's accent and standard dialect
2. Accent search
3. Characters, cartoons and animated film

Sensory-behavioral voice:

1. Visual mode
2. Hearing modality
3. Kinesthetic mode
4. Synesthesia: amalgamate modalities

Agenda:

1. Individual strategies
2. Mastering, enlarging, refining, constructing, searching and selecting

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### **Theatre Workshop II (ARC12601L)**

The work will be based on a play of major repertory authors worldwide, to be staged through dramaturgical analysis and stage interpretation.

1- Dramaturgy:

Historical, social and aesthetic context of the works and the author-

Dramaturgical and semantic analysis

Characterization

2 – Interpretation:

From ideas to the stage:

On the choice of an artist/researcher - any worldwide reference, e.g. Stanislavski, Michael Chekov, J. Grotowski, B. Brecht, Peter Brook, Augusto Boal, Eugénio Barba, Ann Bogart, et als.

3 – Rehearsals

4 - Public presentations

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### **Acting for the Camera (ARC12605L)**

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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### **Light Design (ARC12606L)**

- 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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### **Costume design and Makeup (ARC12638L)**

1. Costume design concept.
2. The human figure: anthropometry.
3. Costume history..
4. Characteristics and different usages of materials.
5. Costume design props: masks, wigs and hats.
6. Make-up and special effects.
7. The costume design project.

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### **Dramatherapy Introduction (ARC12587L)**

Theory of dramatherapy:

The nature of dramatherapy. Aristotelian catharsis

Theoretical influences on dramatherapy

The uses of dramatherapy with different populations

Differences and similarities between drama and dramatherapy

The training of dramatists.

Practice of dramatherapy

Techniques and skills

The role of the dramatist

Dramatherapy and the client

More appropriate problems for dramatherapy.

Supervisor of the dramaterapeuta

Evaluation in dramatherapy

Practical experience of dramatic elements.

Definition of dramaterapia attending theoretical influences, techniques and skills.



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### **Introduction to puppet theatre (ARC12580L)**

1. Theoretical module: The puppet theater as an artistic practice and object of study. Specificity. The contribution of puppet theater to the evolution of theatrical forms. Historical perspective: the popular tradition of the Marionette in the Europe of the 18th century. XIX and XX.
2. Meetings with Portuguese puppeteers: The practice of traditional puppet theater today (Bonecos de Santo Aleixo; Dom Roberto). Theater of puppets and visual arts (Trulé). The puppet in contemporary theater: case studies (Porto Marionette Theater, Iron Theater).
3. Construction workshops and manipulation of puppets. Around the puppeteer actor: the body and the mask. Construction exercises.
4. Puppet theater research: participation in seminars and projects; Essay writing on the subject.

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### **Actor Direction Practice (ARC12595L)**

Thematic units to be worked:

- 1 - Some Concepts, namely the notion of "Fable" and "Vorgang". Considerations about the actor's work.
- 2 - Discovery of a Vorgang as the basis of organization of the situation. The "Strange Effect" and the use of the "Subtext".
- 3 - Appropriation of the fundamental traits of the paper: Physicality, Gestualidade and the Character Bear.
- 4 - Balance between the rational and the emotional component in the construction of the character; the act of showing, as the purpose of the scenic game.
- 5 - Character relationship: the work of contracena and framing of game proposals.
- 6 - Communication process in the Work of Contracena. Visibility of character relationships.
- 7 - From improvisation to fixation: dialectics in construction work.
- 8 - Composition and eloquence of the Vorgänge and their interconnection. The Score. The gesture.
- 9 - Quest for the scenic truth as a method. Strategy for the organization of proposals for action.

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### **Theatre Education and Community (ARC12586L)**

The concept of Theater Education and Community Theater. Objectives and methods.

Theater and Education in relation to: Theater and Performance contributions education and community psychology

Principal references: Freire, Boal, Brecht, Brook, Barba

Global perspectives on approaches in theater education and community.

Aesthetic, ethical and political issues associated with practice.

Contemporary issues, reinvention of identities in the search for a community dramaturgy.

Plurality of techniques and methods coming from the contemporary theater, performance and popular cultures

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### **Theatrical Anthropology (ARC12581L)**

- 1) The anthropological perspective. The anthropological model as a way of describing and Theater analysis as cultural discourse.
- 2) Physicality as a structuring element of the theatrical phenomenon. 3) Intercultural principles and sub-paragraph. Physiological and Transcultural Factors. 4) Theatricality and Lusophony. Study of some cases. The main objective of the syllabus is to create a spirit of interest and pleasure in the students for the anthropological research and analysis more related to the performative processes that are closest to it.



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### **Performance (ARC12579L)**

I – Performance and (auto)biographies. Performance as a necessary act within the construction of places of speech. Classical minorities and contextualization of the contemporary body.

II – Performance and contexts.

III – Ritual within performance: object and/or subject.

IV - Workshop of creation: application of knowledge covered in the construction of short performances, their respective analysis and discussion.

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### **Physical Theatre (ARC12568L)**

Contributions from Meyerhold, Laban, Copeau and Lecoq

Physical actions - Grotowsky

Mime, Pantomime, Clown and Circus Arts

Improvisation

Awareness of internal movements

gestures and codes

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### **Physical Training (ARC12582L)**

a) Psychosomatic preparation

Psychosomatic practices around the senses, gravity (weight-lightness), muscular tonicity, groundness, centre, strength, resistance, precision, dexterity, breath, relaxation, concentration, spatial coordinates, awareness and presence of the body.

b) Movement and perception

Exercises of movement and perception around the emergence of gesture and its sustenance and of the relation with the body, energy, space and time

c) The relation of the body with voice, speech and text and other scenic elements

Tools for research for the integration of voice, speech and text and other scenic elements in the body training: objects, scenography, figurine, music, video, photography and site-specific

d) Improvisation and composition

Development of exercises of improvisation and composition, individually and in group, capable of integrating the syllabus described above: a), b) and c)

e) Archival and audiovisual documentation research

f) Body training, a work-in-progress

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### **Vocal Training (ARC12609L)**

Relaxation and warmth of the body

Breath

Exploration of resonances

Articulation

- Vocal training based on previous knowledge of body relaxation training and the identification of the body as a voice support

- Vocalisation based on vocal placement, projection, resonances and good articulation of the spoken voice.

- Reading of small texts according to the requirements of the stage disciplines to which this chair serves as support.



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### **Theatre Aesthetics (ARC12578L)**

1. Elements for a theatrical aesthetic, between poesis, mimesis and kinesis.
2. A historical perspective: mimesis as an element of artistic creation between Classical Antiquity and the Contemporary Age.
  - 2.1. Plato, Artistóteles, Horácio: the dominant mimetic poetics of Western culture and mimesis.
  - 2.2. Modernity, representation and crisis of representation. Contemporary readings.
3. For an aesthetic of creation: methodologies, inquiries, explorations. Mapping concepts for contemporary creation.
  - 3.1. Aesthetics and politics. The sharing of the sensitive.
  - 3.2. Semiotize or dessemiotize?
  - 3.3. Participation, interactivity, interpassivity.
  - 3.4. Transgression and limit.
  - 3.5. Repetition and exhaustion.
  - 3.6. Space and spatialities.
4. The theater and some of its 'others'.
  - 4.1. Mediatization.
  - 4.2. Inhabited installation.
  - 4.3. Participation: eating, drinking, talking.
  - 4.4. Ecology, activism, citizenship.
  - 4.5. Landscape and heritage.
  - 4.6. Investigate, create, invent, (re) produce

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### **Theatre and Contexts (ARC12591L)**

Territories, Public and Cultures

Cultural politics and Institutional Cultures

Networks and partnerships

Public training / Participation

Programs and applications to support theatrical activities

Diagnosis, identification of needs and expectations

Techniques, methods and tools used by theatrical agents in the development of projects in diverse contexts with multiple purposes: artistic, social, cultural, educational

Project: Issues, objectives, methodology, resources, action planning, intervention and evaluation

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### **Stage Techniques (ARC12598L)**

- Stage Area: Nomenclature
- Technical team from the theater: Organizational skills and competence
- Lifting and load bearing equipment: Manual and motorized battens, 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 (ARC12589L)**

The realization of a Theatrical Project / Staging from one or more texts of National Authors (Classics and, or, Contemporaries), extracted from the Portuguese Drama, constitutes the nature of this curricular unit.

- a) In a first phase and after choosing the text that will be the basis for the essentially laboratory work, a dramaturgical analysis of the text will be carried out.
- b) Afterwards, the students will be organized into work groups, acquiring skills in the areas of composition and architecture of the show, scenography, costumes, sonography, lighting and special effects and production.
- c) Afterwards, the work of rehearsals will begin, during which students will be confronted with the problems that arise during the setting up of a show: the development of "formative improvisation"; construction of the starting situation; discovery of a Vorgang; use of the subtext; strategy for the organization of proposals for action; etc.

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### **Contemporary trends in performance (ARC12590L)**

1. To map the contemporary theatrical creation: protagonists, themes and problems.
2. Theater and politics: elements for a journey.
3. Theater and inscription of violence. Being a spectator in times of terror.
4. The theater in the culture of the media: theater and technological devices.
5. Theater and other disciplines.
6. Seminar (each year a topic to be negotiated and explored with students in a seminar regime).

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### **Set Design (ARC12596L)**

1. Scenic space and stage design concepts.
2. Scenic space history.
3. Spatial organization of a conventional theatre.
4. Performance alternative spaces.
5. Characteristics and different usages of materials.
6. Strategies and methodologies for stage design creation.
7. The stage design project: from the idea to the maquette.

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### **Research Seminar (ARC12603L)**

1. Scientific research -Subject matter (s) of study, Methodologies, Establishment of the field.
2. Scientific research methodologies -Work plan, Information sources, Material organization (Bibliographies, Reading Sheets), Textual organization (Textual principles: cohesion and coherence, Quotes, references, notes, Argumentative structures, Research and new information technologies).
3. Formalization issues - Formats (oral communication, publication) and recipients, Presentation rules





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### **Experimental Theater Project (ARC12597L)**

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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### **Theory of the Actor (ARC12593L)**

Stanislavski - the System and the Method.

Some distinct paths in method development:a) The emphasis of the role of the subconscious in the method, seen by Strassberg;

b) The method and critical examination performed by Mikhail Chekhov.

The Constructivism and Theater of Biomechanics of Meyerhold, in antagonism to Tairov's aestheticism.

Characteristics of the Epic Theater and the work of the Actor in the Brechtian method.

The involvement of the viewer: Living Theater and the "cruelty" of Artaud.

The training of the actor with Grotowski and Barba: the rite and the relationship with the spectator.

The Actor and the empty space: Brook, Luca Ronconi, Ariane Mnouchkine.

The View Point: Anne Bogart and Western Appropriation of the Tadashi Suzuki Method.

Katie Mitchell and the virtuous use of videodesign in theatrical work.

Gerald Thomas: Thought as Process, and Process as Time and Space of scene.

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### **Actor's Socioprofessional Trajectories (ARC12604L)**

The professional acting and production fields at a national and international levels: financial aid and loans, Festivals, 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 project portfolio (preferably the final project that they will be creating). General notions of funding: workshops and residences, research and creative projects, domestic and international.

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### **Theatre Projects Area (ARC12588L)**

In case of the modality of performance of internship, they should be approached and experienced:

Selection or participation in material selection (texts, images, and other references)

Organization of material

Timing or participation in the timing of the process

Realization or Monitoring of the tests and their executive production (scenography and costumes, lighting and sound design)

Realization of physical practices and movement that provide the specificities of individual and collective creative processes