## 1. COURSE
FG106. Theater (Mandatory)

## 2. GENERAL INFORMATION
| | | |
|---|---|---|
| **2.1 Credits** | : | 2 |
| **2.2 Theory Hours** | : | 1 (Weekly) |
| **2.3 Practice Hours** | : | - |
| **2.4 Duration of the period** | : | 16 weeks |
| **2.5 Type of course** | : | Mandatory |
| **2.6 Modality** | : | Face to face |
| **2.7 Prerrequisites** | : | FG101. Communication. ($1^{st}$ Sem) |

## 3. PROFESSORS

Meetings after coordination with the professor

## 4. INTRODUCTION TO THE COURSE
It helps students to identify themselves with the 'Academic Community' of the University, insofar as it provides them with natural channels of integration into their group and their Study Centre and allows them, from an alternative viewpoint, to visualise the inner worth of the people around them, while at the same time getting to know their own. It relates the university student, through experimentation, with a new language, a means of communication and expression that goes beyond the conceptualized verbal expression. It helps the student in his integral formation, developing in him corporal capacities. It stimulates positive attitudes, cognitive and affective skills. It enriches their sensitivity and awakens their solidarity. It disinhibits and socializes, relaxes and makes people happy, opening a path of knowledge of one's own being and the being of others.

## 5. GOALS

- To contribute to the personal and professional formation of the student, recognizing, valuing and developing his body language, integrating him to his group, strengthening his personal security, enriching his intuition, his imagination and creativity, motivating him to open paths of search of knowledge of himself and communication with others through his sensibility, exercises of introspection and new ways of expression.

## 6. COMPETENCES

**d)** An ability to function on multidisciplinary teams. (**Usage**)

**f)** An ability to communicate effectively. (**Usage**)

**n)** Apply knowledge of the humanities in their professional work. (**Usage**)

## 7. SPECIFIC COMPETENCES

**d6)** Develop skills to improve interpersonal relationships by valuing the participation of all team members.

**f21)** Management of intellectual skills such as memory, concentration, mental agility and creativity.

**f22)** Management of voice, body and facial expression.

**f23)** Strengthen self-esteem, security and overcome shyness (not understood as introversion).

**n1)** Complement their professional work through a better understanding of other disciplines.

## 8. TOPICS

| Unit 1: (6) | |
|---|---|
| **Competences Expected: C18,C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>What is Art? An experiential and personal one.</li><li>The master key: creativity.</li><li>The importance of the theatre in personal and professional training.</li><li>Usefulness and focus of the theatrical art.</li></ul> | <ul><li>Recognize the validity of Art and creativity in personal and social development [Usage].</li><li>To relate the student to his group, valuing the importance of human communication and the social collective [Usage].</li><li>Recognize basic notions of theater [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

| Unit 2: (6) | |
|---|---|
| **Competences Expected: C17,C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>I play, then I exist.</li><li>Child's play and dramatic play.</li><li>Group integration games and creativity games.</li><li>The theatrical sequence.a</li></ul> | <ul><li>Recognize play as a fundamental tool of the theater. [Usage].</li><li>Internalizing and revaluing play as creative learning. [Usage].</li><li>To bring the student closer to the theatrical experience in a spontaneous and natural way. [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

| Unit 3: (9) | |
|---|---|
| **Competences Expected: C17, C18, C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>Awareness of the body.</li><li>Awareness of space</li><li>Time awareness</li><li>Creation of individual and collective sequences: Body, space and time</li><li>The dramatic use of the element: The theatrical game.</li><li>Theatrical presentations with the use of the element.</li></ul> | <ul><li>Experimenting with new forms of expression and communication. [Usage].</li><li>Know some mechanisms of control and body management. [Usage].</li><li>To provide paths for the student to creatively develop his imagination, his ability to relate to and capture auditory, rhythmic and visual stimuli. [Usage].</li><li>To know and develop the management of their own space and spatial relations . [Usage].</li><li>Experiencing different emotional states and new collective climates. [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

| Unit 4: (12) | |
|---|---|
| **Competences Expected: C18, C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>Relaxation, concentration and breathing.</li><li>Disinhibition and interaction with the group.</li><li>Improvisation.</li><li>Balance, weight, time and rhythm.</li><li>Analysis of the movement. Types of movement.</li><li>The theatrical presence.</li><li>The dance, the theatrical choreography.</li></ul> | <ul><li>Exercise in the management of non-verbal communication skills. [Usage].</li><li>Practice games and body language exercises, individually and in groups. [Usage].</li><li>To freely and creatively express their emotions and feelings and their vision of society through original representations in various languages. [Usage].</li><li>Knowing the types of action. [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

| Unit 5: (3) | |
|---|---|
| **Competences Expected: C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>The origin of the theatre, the Greek theatre and the Roman theatre.</li><li>The medieval theatre, the comedy of art.</li><li>From passion to reason: Romanticism and Enlightenment.</li><li>The realistic theatre, epic theatre. Brech and Stanislavski.</li><li>The theatre of the absurd, contemporary theatre and total theatre.</li><li>Theater in Peru: Yuyashkani, La Tarumba, pataclaun, others.</li></ul> | <ul><li>To know the influence that society has exerted on the theatre and the response of this art to different moments in history. [Usage].</li><li>To appreciate the value and contribution of the works of important playwrights. [Usage].</li><li>Analyzing the social context of theatrical art. [Usage].</li><li>Reflecting on Peruvian and Arequipa's Theatre. [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

| Unit 6: (12) | |
|---|---|
| **Competences Expected: C17,C18, C24** | |
| **Topics** | **Learning Outcomes** |
| <ul><li>Theatrical appreciation. Expectation of one or more plays.</li><li>Theatrical space.</li><li>Construction of the character</li><li>Creation and staging of a play.</li><li>Public presentation of small plays using costumes, make-up, scenery, props and the dramatic use of the object.</li></ul> | <ul><li>To use theatrical creation as a manifestation of one's own ideas and feelings before society. [Usage].</li><li>To apply the techniques practiced and the knowledge learned in a concrete theatrical appreciation and/or expression that links the role of education. [Usage].</li><li>Exchange experiences and make short presentations of theatrical exercises in groups, in front of an audience. [Usage].</li></ul> |
| **Readings :** [Maj58], [Pav98] | |

## 9. WORKPLAN

### 9.1 Methodology

Individual and team participation is encouraged to present their ideas, motivating them with additional points in the different stages of the course evaluation.

### 9.2 Theory Sessions

The theory sessions are held in master classes with activities including active learning and roleplay to allow students to internalize the concepts.

### 9.3 Practical Sessions

The practical sessions are held in class where a series of exercises and/or practical concepts are developed through problem solving, problem solving, specific exercises and/or in application contexts.

## 10. EVALUATION SYSTEM

********* EVALUATION MISSING ********

## 11. BASIC BIBLIOGRAPHY

[Maj58]    Angel Majorana. *El arte de hablar en publico*. La España Moderna, 1958.

[Pav98]    Patrice Pavis. *Diccionario del Teatro*. Edit. Piados BA, 1998.